

*Engl.*

# THE AUTHOR & JOURNALIST



SEMI-ANNUAL  
FICTION MARKETING  
CHART

Revealing at a Glance the Possible Markets  
for Any Type of Story



EDITOR'S GROUCH  
By ARTHUR H. HOWLAND



COLLABORATION THAT PAYS  
By A. P. NELSON



TRAINED SEALS  
By FREEMAN H. HUBBARD



THE FANTASTIC-SCIENCE MARKET  
By R. F. STARZL



MINK COATS AND GOLD WATCHES  
By DOROTHY ANN BLANK



A Wealth of Literary Market Tips—Prize Contests—  
Trade Journal Department

OCTOBER, 1931 ❖ 20 CENTS

# THE AUTHOR & JOURNALIST

Founded, 1916

1839 Champa Street, Denver, Colo.

WILLARD E. HAWKINS, *Editor*

David Raffelock *Associates* Harry Adler

Thomas Hornsby Ferril John T. Bartlett

JOHN T. BARTLETT, *Business Manager*

Published monthly by Willard E. Hawkins and John T. Bartlett. Single copies, 20 cents. Subscriptions \$2.00 a year in advance; Canadian, \$2.25; foreign \$2.50. Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. All rights reserved.

VOL. XVI OCTOBER, 1931 NO. 10

## CONTENTS

|                                   |                            |    |
|-----------------------------------|----------------------------|----|
| Editor's Grouch.....              | By Arthur H. Howland       | 3  |
| Collaboration That Pays.....      | By A. P. Nelson            | 7  |
| Trained Seals.....                | By Freeman H. Hubbard      | 9  |
| The Fantastic-Science Market..... | By R. F. Starzl            | 10 |
| Mink Coats and Gold Watches.....  | By Dorothy Ann Blank       | 12 |
| Fiction Marketing Chart.....      |                            | 14 |
| Literary Market Tips.....         |                            | 18 |
| Trade Journal Department.....     | Edited by John T. Bartlett | 28 |

HOLLYWOOD, at present, seems to be having a great deal of "story trouble." There have been many conferences between producers and the authors who work with them on a salary or contract basis, in an attempt to straighten out the situation. Partly, no doubt, this has been precipitated by the story told by P. G. Wodehouse of his experience as a Hollywood writer. The famous humorist was placed on a salary, completed his contract and was paid, but aside from tinkering with a few plays written by others, was not called upon to do any work. Producers, it is said, have employed as many as twenty-two scenarists to turn out one picture—apparently on the theory that if one writer can produce a good story, two writers can produce one twice as good, three can produce one three times as good, etc.

Against the aspiring new screen writer, the studios still remain virtually closed. Unsolicited manuscripts are returned unread by practically all the studios. An experienced agent on the field offers the only possibility of getting around this difficulty. Screen rights to published books and successful plays furnish much of the story material. Screen rights to occasional magazine stories also are bought; but the proportion is probably less than one in a thousand.

Discussing the chances of the new screen writer and the requirements of the screen, Mary Pickford was recently quoted as follows in an interview by Paul F. Maurein in the *Los Angeles Times*:

"I believe my experience of the past few years would qualify me as a story expert in any studio.

"In my search for suitable picture material I have devoted considerable time to the reading of stories, plays, synopses and suggestions which have

come to me from innumerable sources all over the world.

"Nearly all of this time has, however, been spent without practical result, because most of the material proved to be of little value. Much of it was the work of amateur writers who had heard of or perhaps lived through an emotional crisis and later constituted the basis for 'a wonderful motion picture.'

"Occasionally one of them was right in this conclusion—but the motion picture today needs much more than a mere basis.

"A successful motion picture of the present day demands, almost without exception, a plausible theme, a more or less intricate plot, and a story developed through a climactic series of events, to say nothing of the creation and maintenance of suspense, character portrayal and development and many other things of whose very existence the average amateur writer is apparently entirely unaware."

THERE ARE as many different methods of manuscript judging as there are editors. Yet on the whole, the editor's job, when it comes to selecting manuscripts, simmers down to much the same thing, whether he is editing a fiction magazine, a trade journal, a literary review, or any other possible classification.

The problem, of course, is to select just enough of the cream of all manuscripts submitted to fit the needs of the magazine.

On the desk before this particular editor are three piles of submitted manuscripts which he has just finished reading—sixty-eight in all. By far the largest pile consists of manuscripts that have been definitely rejected.

Not all of these are poor manuscripts. Unfortunately, this editor is confronted by a condition which makes it necessary to return many meritorious contributions. His files are already bulging with accepted material; he could carry on for six months or longer without buying a single manuscript. As a matter of fact, he does not want to buy any manuscripts.

Why, then, does he read them?

Because he is afraid that there may be some exceptional material in the lot which it would be a calamity to lose. Even stronger than the realization that his files are already overstocked, is his anxiety to make his the outstanding magazine in its field. Something exceptional in this new lot of manuscripts may take precedence over an article already purchased, perhaps already in type.

So he goes carefully through the manuscripts. Some are worthless, but the majority have a degree of merit. Now and then he comes across a manuscript that is really very good. He would like to publish it, if space permitted, but space does not permit, so he sends it back—wishing that he could take more time to assure the writer that the article, though really worth printing, is rejected because there are so many others, equally good, on hand.

Now and then, the editor comes across a manu-  
(Continued on page 16)

# THE AUTHOR & JOURNALIST

October, 1931

## Editor's Grouch

BY ARTHUR H. HOWLAND

*Managing Editor, Psychology*



Arthur H. Howland

LOTS of editors and teachers have tried to tell young persons how to "write to sell." I loathe the term because anything that is written to sell is scarcely worth buying. But the malady of itching to write is growing alarmingly—and it is irksome to write something that nobody wants to

buy. So partly to ease my own grouch, partly with the hope that here and there an occasional contributor to my own magazine will read, ponder and inwardly digest this article, and partly, I hope, with a wish to help the casual individual who has a hankering to get something into print, I am going to set down some of my own feelings and convictions about writing salable articles.

I have a hunch that what I shall say may be of rather direct help to these ambitious strivers because for so many years I have taken occasional turns at both sides of the editorial desk. I myself am a victim of that all but universal malady. I want to write—and I do. Jack London makes Martin Eden say that every editor is a disappointed writer, who takes his disappointment and chagrin out on prospective writers, trying to make them suffer what he has suffered.

That may be pretty nearly true—though there are doubtless editors who prefer their work of creating periodicals to the work of creating original "literature." Many editors do both: some before their editorial careers have well begun—like Lorimer; some, like

Masson chiefly after their big editorial career has closed; some while their editorial work is in full swing.

I have kept banging away at it for a lifetime—years before I became an editor; months and years between editorial jobs, and now while the editorial work is again taking up practically all my time.

What I notice is that the mood of an editor is directly opposite to the mood of the writer. While I am a writer I hate all editors; while I am an editor I am inclined to despise all writers. They are so dumb; they fail so tantalizingly to heed the little niceties, the practicalities, sometimes even the decencies, that ordinary folk are expected to take and keep note of.

So I undertake to set down here a few of the observations I have made and the items of my own feelings, wishes and conduct toward authors during more than twenty years of more or less constant editorial work.

**I**N the first place, don't send the carbon copy of your manuscript. I have never heard any other editor rave about this, but it happens to be one of my pet aversions. I have repeatedly threatened to make a flat rule *never* to read a carbon manuscript. It seems to me to be nothing short of an insult to send the carbon copy of a manuscript, or even a page of manuscript, into an editorial office. What sort of dispositions and minds the individuals must have who forget that editors and manuscript-readers are straining their eyes to the utmost every day, hour after hour, is difficult for me to conjecture. What with reading, "editing," rewriting, proofreading, the eyes of workers in publishing houses are sorely enough tried. And carbon type is particularly atrociously abominable. Handwriting is not nearly so bad; some pencils make far

more legible marks. There is an irritating, elusive uncertainty and obscurity about carbon type that drives at least this editor to downright fury.

Then, too, there is the added insult of the implication that the editor's interest in the manuscript is secondary to that of somebody else. The author cares more about his own files than about the editor's columns.

So—dear young reader, if you want to please this particular "Old Grouch" don't send him any carbon copies.

**I** THINK my next pet annoyance is with the writer who gets an assignment or has an idea accepted to go ahead with and then keeps bothering me about it before the job is done. When I accept an idea—and ideas are what we are all most particularly hungry for—and have given an assignment, or told the writer to go ahead and submit the thing on approval, it annoys me beyond expression to have the party hanging around, or calling up, or dropping in, to ask more questions about it, or to report that the work is under way, or to ask for a little more time—or anything else. All I want is the manuscript—and I want it when I said I wanted it. Or if I said I wasn't in any hurry for it I don't want to be hurried about it.

It would do every writer a lot of good to take a few tricks at an editorial desk. The atmosphere of an editorial office, the program of an editor's work are so distinctly different from the atmosphere and program of the study of a writer that it is impossible for the writer who has never sat at the other side of the desk to comprehend how an editor feels and what he wants.

Most of the time his most fervent wish is to be let alone. He has his own plans, he wants to see people when he needs to see them, and is, of course, always more than eager to see, if he can, anyone who has a new idea. But his dominant feeling is, I think, much like that of a locomotive engineer, sitting at his throttle. His periodical—be it daily, weekly, or monthly—*must* be gotten out on time.

He thinks of the trains waiting to take it to California and Canada; he thinks of the presses waiting to grip the white sheets of the paper and stamp upon them the words he has been getting ready; he thinks of the linotype machines standing ready to roar into lead the letters and punctuation marks over which he and his assistants have toiled; he thinks of the distributors and dealers

waiting for copies of the issue and of the readers waiting to buy it or to receive their paper from the postman; he thinks of the advertisers who will be sore if their "copy" is not in the hands of the purchasing public on time; he thinks of the boss and of the directors, who will give him the hell he will deserve if the paper is late—he is thinking of all these things when the switchboard girl announces that Madame X. or Mr. G. is outside and wants to see him about that story he was talking over yesterday.

The editor growls: "All right, tell her to come back." But to himself he growls in still gruffer whispers: "That's the last time that dame gets an assignment from *me*!"

It is notorious that artists never do what an editor asks them to do. We have been cursing about that for generations, and long ago came to the conclusion that nothing can be done about it. But the obstinacies and idiocies of authors are in another category. They can and must be cured—or the author stays out of the paper.

For instance—a brilliant young foreigner has for six or eight months been trying to get an assignment from me. He is clever, writes well, and is full of valuable ideas. I really want his stuff but I can't get it out of him. He talks to me by the hour, and I can't shut him off because what he says is important and valuable. But I want to see it down on typewritten sheets.

Again and again I have said to him: "Doctor, please write it down and bring it in."

"But I can dictate so much better than I can write. Can't I dictate it to one of your girls?"

"No; our girls are all busy."

"Can I make arrangements with one of them to let me come in after hours and dictate?"

"Yes. Do that"—and I found him the girl.

He was going to do a report of an educational convention.

At last he brought it in—a few crisp pages, excellently written, but only half of it about the convention, the other half about his own ideas of education.

"That is good," I told him, "but that is another story. Write the convention first. That is what I want now. Your own ideas at another time."

Registering deep soul wounds but a forgiving spirit, he went away, promising to carry out my directions. The next day he was back with his arms full of pamphlets which he had collected at the convention,



begging me to go over them with him, picking out those that I thought should go into the article.

That man is an abomination and a nuisance. I would not tolerate him for another moment except for the fact that he has ideas, and he can write—and that at bottom he is a loveable, well-meaning chap with whom it is almost impossible to be severe.

THE next point is a delicate one. A writer, if he wants the editor to have a normal attitude toward his manuscript, should never refer in any way to his own financial needs. It is all right to drive a bargain; it is all right to insist that the article must be well paid for, and paid for promptly. But don't say you are broke; or that you have bills to pay; or that you must meet your income tax; or that the baby is sick; or that you lost heavily at poker last night; or that you are going to build a house.

It is not that the editor does not care about these troubles and wishes of yours. Perhaps he may care too much. The point is that they have nothing to do with his job—or with yours at the moment. His job is to get out a paper or a magazine, and get it out on time. That's all he can think about, and all the gods of all the pantheons know darn well that that's enough. So far as you are concerned all he can think about is to have you bring him a story that he can use, bring it on time, and agree to meet the best terms of payment he can make.

Next to carbon copies nothing is so irritating to me as to have writers insist on bringing their personal budget problems up to my desk. I know that however difficult they may be they are as nothing compared to my own. I forget my own problems when I am getting out the magazine; I must forget everyone's else as well. The writer knows he will get paid; he knows when he will get paid. If he is unwilling or unable to let it go at that, he puts himself down on that growing list of unpleasant names against which is checked, consciously or unconsciously, the legend, "A nuisance."

Only the other day I gravely affronted a very famous man, one of our most valuable contributors, by refusing to listen on the telephone to an explanation as to why he needed his check at once. In this case my own organization was clearly to blame, because someone had forgotten to put the check on the president's desk to be signed before he left for the afternoon. The check

had been promised: I had been assured that it would be ready. It wasn't ready—but it was not my fault nor the fault of my department.

I told the author how much I regretted the occurrence but also how powerless I was to do anything about it since the president had gone. He began to explain why he needed the check, and I told him with some heat that I did not have time to argue. He started to argue in good earnest then to convince me that he was not arguing—and I hung up on him. He called back in half a minute to give me the hell which, again, I doubtless deserved—and to continue to try to prove by forceful arguments that he had not been arguing before but only *explaining*.

I fear I may have made an enemy for life and perhaps lost a valuable contributor. I am sorry if either of these things should prove to be true—but can only repeat that when a magazine is being rushed to press the personal financial needs of any contributor, great or small, are not proper subjects for discussion—in fact, cannot, and, so far as my own office is concerned—will not be discussed.

I will digress to say a word or two about this difficult problem of a writer and his pay. I think a free-lance writer who has not yet arrived is one of the most pitiable objects in the world. So pitiable that I would not, for any possible consideration, live that life or allow anyone I care for to attempt to lead it if I could prevent it. My unvarying advice to people who want to write is: "Make your living some other way. Use your extra time for writing; arrange your finances so that what comes in from writing is velvet. When you are making as much by your writing as you are by your other work you may think about jumping overboard and trying to swim in that stormy sea—but not before."

Of course this is sad; probably it is unjust, but it is true. I am willing to agree that few publishers have the proper attitude toward their writers. They fail to realize how fundamentally they are dependent on their writers for their material gains—but I am taking the world as it is, not as it ought to be, or may some day become. The ideal paper would be one prepared and financed by the writers themselves. But until that paper appears writers must fit themselves and their work into those that exist. There are a few exceptions, but they are very few. Some writers are so necessary that they can afford to be dictatorial—but

you can almost count them on your two little fingers.

Now some lesser details.

It is a nuisance to put your name or the name of the article on every page. Some literary advisers, I believe, say that it is a good thing to do but it's not. It breaks the continuity of thought and interest. See that your name and address are on the first page—perhaps also on the last—but don't scatter it along all through your story. When the editor begins he wants to know who you are, and when he gets through he may want to know, but while he is reading your story he does not care.

Nor is it at all necessary to repeat on every page the last word on the preceding page. This is a nice bright little trick. But editors are not looking for nice bright little tricks. They are looking for good stuff to print.

For my own part I prefer only one clip holding the sheets together. Some people put on two. That annoys me, because I want to fling the pages over rapidly to get on with the reading, and two clips retard the process. The only exception to this is that of a really well bound manuscript, fitted neatly into a folder so that it can be read like a book.

And that brings up another question which is eternal. Does the neatness of a manuscript have anything to do with its acceptance. Sad but true the answer must be, "Probably not." If a manuscript is too neat the editor or reader is likely to have a lurking fear that its neatness may be its chief asset. And the linotyper, he knows, cares nothing for that. Your poor manuscript will be properly manhandled, mused, creased, all but annihilated, before its precious words get into the forms. Don't be too fussy with it.

But too great or too manifest carelessness is inexcusable. Or laziness. A certain amount of interlineation or correction is pardonable—but if you have to make too many changes on any one page, better copy that page. Remember you are dealing with

a "grouch." And don't let him get the notion that you think more about your own comfort, or time, or eyes than you do about his. You are, of course, under no obligation to think about his comfort, or his time, or his eyes; neither is he under any obligation to think about yours. If you are asking him to buy a story, or if he has asked you to write one, there is no reason in the world why you should not plant and do your work so he can read the results without needless irritation and discomfort. Now is there? Tell me if I am wrong.

Lastly, about spelling. That, again, is almost incidental. It is hardly necessary that you know how to spell. The editor and his assistants must know how. That is more their business than it is yours—and they always have a dictionary handy. But here again there are different kinds of error. If the editor thinks you are careless, or lazy, he will be irritated—at least this editor will. If he thinks you are one of those interesting persons who can't spell, and never could spell, and never can learn to spell, he will only be amused. You may be a great writer for all that. But he will probably wish he had had a chance at your training, thinking fondly that he could have made you learn to spell.

**A**ND this brings up the whole matter of style. I think style, as such, is becoming every day less important. What counts is the idea—and the feeling.

Sometimes I pick up a manuscript—written in pencil, badly spelled, on mused sheets—and I find myself saying:

"This man (or this girl, or woman) has ideas; here are some useful facts; here is a bit of genuine feeling. I'll read it through."

And it has happened that some of the best things I ever found have come through like this.

I think, then, that the missing word is earnestness. If you can convince the editor that you have that—and if you have some real ideas to be earnest about, he will, with patience and a kindly heart, examine and adjust your wares.

#### ▼ ▼ ▼ ▼

### NEXT MONTH—NOVEMBER

### THE ANNUAL HANDY MARKET LIST OF BOOK PUBLISHERS

This Handy Market List of Book publishers has become as distinctive an Author & Journalist feature as the quarterly Handy Market List of Magazines, which is the standard marketing guide for authors wherever located on the North American continent. The Market List of Book publishers is brought up to date and published each year in the November issue of *The Author & Journalist*. It lists all of the standard book publishing companies, with addresses, indication of number of volumes issued each year, types of material issued, length requirements, and methods of payment for material. An invaluable reference for the writer.

# Collaboration That Pays

BY A. P. NELSON



A. P. Nelson

MUCH has been said for and against collaboration in fiction writing. After two years of this type of work, this writer believes he is qualified to voice a few beliefs on the subject. I believe that collaboration has more advantages than disadvantages for the

beginning writer, particularly in the writing of the long story.

In collaboration, whether temperaments are in harmony or not, each participating individual cannot help but be shown some of his own weaknesses in literary technique. And being shown, it is only a fool who cannot profit thereby.

Several years ago, Lawrence A. Keating, a young Milwaukeean, and I, decided to collaborate on novelette-length stories for the so-called pulp magazines. Each of us had sold short-stories, but we were attracted to the long-length field because of the larger checks which inevitably resulted from their sales. An added reason was the fact that both of us doubted whether, separately, we could produce and sell a long-length story. We figured that two heads were better than one in the fabricating of a plot heavy enough to warrant a 15,000, 35,000 or 75,000 word development.

Furthermore, we had both attended the same university at Milwaukee, and knew enough of each other's peculiarities to believe that we could "stomach" objectionable traits without resorting to the throwing of typewriter desks and other equipment in moments of vexation. A mutual understanding that the writing of these stories should be from a professional, marketable point of view only, helped us in our work.

We agreed that all descriptions of sunsets, love scenes, pet phrases, etc., should be cut to a minimum, if the other party found them "sour." It was decided that

this rule apply no matter who wrote them, or whether they even rivalled Shakespeare's choicest passages. We were interested only in producing and selling specialized, pulp fiction, and laid our findings on the mutual table of impersonal technical inspection.

Here is the procedure which we followed in writing eleven long-length stories, ten of which sold, the longest running 75,000 words. The specific example quoted is from our long-length story "War on Peace River" published in the September, 1931, issue of *Wild West Stories and Complete Novel Magazine*.

WE usually arrange several evenings together wherein we can discuss the plot of a story and write a rather detailed synopsis, laying out the principal action of each chapter. The length of the story is determined at the first meeting, as are the theme, number of characters and the major complication. In "War on Peace River" we decided that the starting point in plotting the story was the desire of Mexican revolutionists to obtain a steady supply of beef, etc., for their army by legally acquiring a wedge of territory (by fair means and foul) northward into the cattle country of the American Southwest, thus enabling the transit of cattle, arms and other supplies into Mexico with little or no difficulty.

The operations of the Mexicans took them through strategic Peace River Valley where our hero lived on a prosperous ranch. Trouble began when the Mexicans tried to oust him. Try as he might, our hero's efforts to frustrate the Mexicans were in vain for the moment. By means of a forged deed, the Mexicans wrested the hero's ranch from him and our hero, too, found himself outlawed from the Valley on charges of murder and cattle poisoning.

The remainder of the story involved plenty of action through which the hero finally frustrated the entire Mexican plot, saved the valley and incidentally regained his ranch, and cleared himself of the murder and cattle poisoning charges, besides winning a mighty sweet girl for a wife.

This, of course, is a rough outline. However, the typed synopsis of the story ran

thirteen pages, single space, for the twenty-five chapters of the story.

While we hardly ever make a plot so rigid as not to allow for deviation, still the major complications are always set down in considerable detail. A good synopsis, we have found, is almost half the story.

After the yarn is completely plotted, a sketch is written of each character. Then the whole synopsis and sketches are put aside for several days. At the next meeting we read the outlines aloud. This second reading enables us to add to or delete from the chapters, because we have a new perspective of the story.

When this preliminary work is done, the corrected synopsis is given to the one of us who has been assigned to write the first draft. One man writes the draft from start to finish, and then alternates on the next yarn. The first-draft writer calls upon the second party only in case he runs up against a seemingly insurmountable obstacle, which he is not likely to do if he has a detailed synopsis.

Upon completion of the first draft, the first writer hands the story to the rewrite man, who polishes it up usually by rewriting it from the start to finish. He elaborates on suspense where needed, motivates the weak spots, and wrests all the dramatic worth from the material already presented. This is much more easy to do, we find, when the second writer has the story, for it is an exceptional writer who can fully present dramatic situations in the first draft. We believe in rewriting a story once in full, and then again in spots if necessary.

The man who rewrites the first draft can slash it to pieces if he likes, and the first writer never voices a boo, unless he thinks the story is entirely ruined by the changes. In this case a conference is held to discuss the matter and to arrive at a decision.

After the story has been rewritten, the first writer looks it over to test it for sincerity, characterization and action. If any weak spots are found, another conference is held, and the points are remedied. However, if the story is found satisfactory, it goes to the typist for dressing up prior to its debut before a hard-boiled editor.

I have read many articles on collaboration in which it was stated that writers would quarrel in writing a story because one of them wanted an individual, pretty phrase left in, whereas in the opinion of the second writer, it was absolute piffle. These arguments may occur with some writers, but

surely not between writers who have a complete understanding. Men perform other tasks cooperatively. Why can't stories be produced the same way?

If an expression strikes either Keating or me as "all wet," it must go the way of all flesh, because it is likely that the expression may strike an editor the same way, and thus lessen the chances of that story's sale.

**O**UR system must be worth something, for, as stated earlier, we sold ten stories out of eleven. And here's a tip to the wise. If you are contemplating collaboration, use only one author's name on a story. Editors seem to be slightly in favor of a one-author yarn. At least so we have been informed recently by reliable authority. But this matter can be arranged satisfactorily to both writers. Alternate names on stories and then both will get a break.

Collaboration has a distinct advantage for the beginner, in that it sharpens the imagination. In plotting a story, your imagination may flow freely for many minutes, only to "thud" suddenly against a stone wall. Your collaborator may be able to bridge that gap. Thus, if you are wise, you can follow his methods, and train yourself to bridge those gaps also. The same situation can apply to the collaborator, too. But do not rely upon him to supply most of the plot. Make it a fifty-fifty proposition as much as possible. If you don't, you are likely to find yourself in an "imaginative jam" when you plot your own long stories.

If my opinion is worth anything, I would advise not to collaborate for too long a period. Sooner or later you will be able to turn out your own salable novelettes and novels. After all, the checks must be split two ways. That's why collaboration on long stories seems more satisfactory than on shorts. You get more for your share on the long yarns.

But if you are beginning in the long-story field, after having sold enough short-stories to be sure of yourself, collaboration of the right kind will lead you over the dangerous spots in this field, and also drop dollars in your pockets as you go along. Then, too, you learn a great deal of other writers' methods. And—if it so happens that you get the dreaded blue rejection ship—there are two of you to cry the blues and go off to your favorite cafe for a glass or two of old-time consolation.



# Trained Seals

BY FREEMAN H. HUBBARD

*Managing Editor, Railroad Man's Magazine*



Freeman H. Hubbard

EVEN an editorial mill has its restrictions. An editor must be diplomatic. He dare not tell would-be contributors what he actually thinks of them for flooding him with manuscripts which a schoolboy could tell were inappropriate.

Sometimes the editor expresses his despair in an ironical letter—which goes over the head of the would-be contributor. I had one such experience when an author, a newspaper reporter, mistook the satire for lavish praise and quoted me to that effect in the paper he worked for!

I know of a case in which an agent submitted a manuscript which, to put it mildly, was extremely unsuitable, and accompanied it with a form letter saying that the story had been selected carefully with a view to the needs of that particular magazine. Well, the editor pointed out tactfully to the agent why the manuscript had *not* been chosen for that magazine, whereupon the agent wrote back an indignant reply—not to the editor, but to the publisher—an action which greatly endeared him to members of the editorial staff!

Because of these and similar incidents, an editor usually masks his real feelings behind a formal rejection slip and rarely lets off steam except in a publication like *THE AUTHOR & JOURNALIST*. And, in some publishing houses, if he wants appropriate material he assigns a topic to one of his trained seals.\*

Outside of downright crudity in style and trite ideas, the commonest reason for rejection of manuscripts is the fact that free-lance writers by the carload attempt to contribute to periodicals they have never seen or at best have only glanced through

occasionally. No wonder the number of trained seals is said to be increasing.

Now, I have done quite a bit of free-lancing myself, and I realize that an author's funds for buying magazines are limited. Nevertheless, in the face of crowded markets, it is absolutely necessary for him to be familiar with the field he hopes to cover. An editor can detect very quickly whether or not a manuscript has been sent to him on a blind chance.

I HAVE never been able to understand why thousands of writers are so thick-headed as to shoot in the dark, in the vague hope that they may hit some mark. If only they could realize how easy it is to study a magazine carefully and win the editor's undying gratitude by sending him the type of material for which he is hungering and thirsting! But the worst fool of all is, I think, the fellow who has made a study of the magazine but still persists in submitting inappropriate material, on the assumption that the editor doesn't know his business and should be "educated."

*Railroad Man's Magazine*, for instance, receives a very large amount of inappropriate material—manuscripts which would not have been sent to us if the authors had made a halfway decent effort to discover what type of publication this is.

*Railroad Man's* is edited "For the Railroad Man and the Railroad Fan"—*not* from the viewpoint of corporation management or the traveling public. Another of our slogans is "The Human Side of Railroad-ing."

And yet every day's mail brings its load of manuscripts that are dull and technical, or vaguely sermonizing on the advisability of the general public supporting the railroad industry, or describing the scenic beauties of some tour, or rehashing material picked out of the railroad company magazines, or filled with propaganda of one kind or another, or dealing with subjects only remotely related to railroading.

Getting back to the railroad company magazines: Virtually all of them come regularly to our office, so do the various brotherhood organs. Authors only waste their

\*Journalese for "staff writers."

time when they dig material from those sources and submit it to us. Plenty of them do it, too. I wonder if they think we don't know it.

And poetry! We have appealed repeatedly for good, realistic railroad verse, and a lot of half-baked rhymsters deluge us with stuff written from the viewpoint of the traveling public.

We get plenty of sugar-coated rhymes about the brave engineer, or the view from the window of a day coach, or the shining steel rails that link one town to another and make neighbors of us all. But very little about drag freight, or the smoky end, or the rivalry between railroad men in various branches of service, or other things near and dear to the man in overalls.

Our readers like plenty of sentiment in their verse, but it must smack of the iron road. Not saccharine idealism written by versifiers who don't know the difference between a mudhop and a brass hat.

Speaking of railroad slang. We published a rather lengthy vocabulary in our June, 1930, issue. Ever since that time, we have gotten many good laughs out of amateurish writers (and some successful professionals) who

included that lingo in their stories, articles, verse and fillers, without using it properly. They try to fool us with a sprinkling of words and phrases of railroad slang unaccompanied by any real knowledge of railroading.

For instance, a story on my desk right now mentions "Tallowpot" Jones, hogger on the crack limited." A "tallowpot" happens to be a fireman, whereas a "hogger" is an engineer, but details like that apparently mean nothing at all to the author.

IT is harder for a camel to go through a needle's eye, as the saying runs, than for a non-railroader to write a saleable manuscript for *Railroad Man's Magazine*. We certainly are biased in favor of authors with actual railroad experience, or who at least are members of the immediate families of railroad men.

If you, dear reader, have never done actual railroad work nor associated with railroaders, do not send us manuscripts of any kind. We'd like to save overhead expense on the printing of rejection slips, to say nothing of editorial time and eyesight.



## The Fantastic-Science Market

BY R. F. STARZL

THE human race has always had a craving, more or less overtly satisfied, for strange and wonderful tales: a means of escape, psychiatrists tell us, from dull and humdrum surroundings. The stranger the story, the more complete the escape. Out of this grew the Arabian Nights stories, Grimm's fairy tales, and a tremendous mass of folklore and mythology.

But with the changing times people have become more sophisticated. They are no longer able to believe the old fairy tales. If you know—or think you know—all about atoms and molecules and distorted lines of gravitational force, you will want your fairy tales with a scientific flavor. Thus was created the demand for science fiction, and evidence indicates that this demand will grow. A heartening thought for writers in search of revenue, and for editors in pursuit of circulation.

It is probable that any science-fiction story having the attributes that a good story

should have will be salable somewhere, if it has a reasonably convincing scientific thread woven through its fabric. But to economize effort, it will be well for the writer to take into consideration the special requirements of the specialized science-fiction markets; the preferences of individual editors and their policies.

*Astounding Stories*, for instance, lays stress on good plot and plenty of physical action—all the qualities needed to make the usual good action story. Science is demanded, of course, but only enough to allow the action to proceed on a fantastic plane. Very strange things can happen on the planet Saturn; it is easy to believe that. And this may explain the great popularity of interplanetary stories.

"I might add," writes Harry Bates, editor of *Astounding*, "that we are laying off mad-man geniuses whose aims are to lead the world or save the world or destroy the world."

It must not be supposed that readers will

tolerate a mere action story with a little scientific color painted on. There must be a good and valid reason for the introduction of your science, or pseudo-science. Some of the most popular writers take great pains to make the combination seem plausible. In a time-dimension story in *Astounding Stories*, Leinster uses, as an important part of a dimension machine, the metal ammonium, which has no dimension in the Time-Present, as it only exists in the nascent state or in chemical combination. A very neat touch!

*Argosy* is an excellent market for science fantasy, although this magazine uses all other kinds of action stories too.

Don Moore, the new editor of *Argosy*, wants his writers to know that he is editing a magazine for human beings, and the stories must appeal to human emotions, preferably through human characters. This does not disbar the fantastic characters of Ralph Milne Farley or A. Merritt, Mr. Moore adds, provided the *principal* characters are human. *Argosy* is a closed book to the writer who can't construct a convincing plot with reasonable complications. Fast action and lifelike characterization are absolutely necessary.

*Wonder Stories* under direction of Managing Editor David Lasser has made rapid strides in quality and circulation. Here the trend toward story value is very marked. To make *Wonder Stories*, your tale must have a foundation on science. In no way, however, must your scientific background interfere with the action of the story. Excitement, thrills and speed are desired. In a recent circular letter the editor advises writers to make the assumption that a certain scientific theory is possible. With this to start, you are to weave your yarn, showing the effect of this new scientific hypothesis on the lives of human beings. The circle of science fiction readers is expanding. Many of the newly acquired fans have only a sketchy knowledge of science, reasons Hugo Gernsback, publisher of *Wonder Stories*, and to feed them complicated theories would only bore them. Anyway, if they did know much about science, they would know more than a lot of authors. So stick to action and good story values, and use your science cunningly for stage dressing.

Mr. Lasser says further that science fiction "should take us to far-off places and times and show us vividly what an infinity of possible worlds, based on science, there are."

*Amazing Stories* is planned for a following that likes plenty of science, real or pseudo, and is not greatly interested in stories that would be snapped up by any of the foregoing magazines. Here it is desirable that the *plot* itself be built around some scientific proposition, and that your scientific thesis unfold as the plot develops. The editors demand what they call "unity"—and that the working out of the story simultaneously works out the scientific proposition. This magazine has recently been taken over by the Teck Publishing Corporation, subsidiary to the Macfadden Company, but contemplates no immediate change in policy, according to Miriam Bourne, editor.

Another new book that comes in the same general classification is *Miracle Science and Fantasy Stories*, published by Harold Hersey every two months. A reading discloses immediately, however, that it has a character all its own. The words "miracle" and "fantasy," while not exactly descriptive of subject matter, give a good idea of the slant of this particular editor. Before writing for this (or any other) market it would be wise to read an issue or two and become imbued with the "feeling" of the book, which is unique. Some of it is expressed by the pictures by Elliott Dold, who also appears as author. They are somewhat reminiscent of Dore's famous Bible illustrations. No continued stories are used.

**B**ESIDES the more or less strictly scientific markets for fantastic material, there are others which might be considered on the fringe of the pseudo-scientific. A new one, *Strange Tales*, paying 2 cents a word up on acceptance, has just been launched by the Clayton group. Harry Bates, editor of *Astounding*, is the editor. It welcomes stories of the occult, weird, ghost, supernatural, vampire, voodoo, obi, werewolf, reincarnation, mystic, psychic kinds. These stories may contain woman interest and be laid in any part of the world. It is extremely important that in them shall be stressed the elements of mystery and terror. Mr. Bates wants the reader to shudder and be mystified and fascinated and wholly enthralled until the story is over. There may be a sizable touch of horror.

A story that fulfills these requirements would be a pretty good bet with *Weird Tales*. For *Ghost Stories*, the subject matter, as indicated by the title, is a little different, but the object is the same—to raise a crop of delicious goose pimples for the reader.

The purpose of most fantastic-science fiction is frankly and simply to amuse. There is a new magazine, however, the tacit and avowed purpose of which is to lead its readers to success through "new thought" and applied psychology. This is *My Self Magazine*, formerly *Mind Magic*, Philadelphia.

The magazine runs actual experiences of supernatural or psychic nature, but they must not be mere anecdotes—they must contain plot. Lengths of 100 to 1000 words are wanted, with a limit of 1500 on fully developed short stories. S. R. Bay, editor, says:

"If the ghost or eerie noise performed a specific function—if it changed the course of a life—that story might find welcome. Ouija and planchette boards, astrology, numerology, tarot cards—these and all instruments or arts of similar kinds may be featured. No recognized school of occult belief is barred, but we insist that every story shall

prove the author's acquaintanceship with his subject.

"We do not want stories told merely to horrify the reader, for we are propagandists of the occult and are trying to make our stories so real and attractive that readers will try to investigate occult matters seriously."

All the way down the line, regardless of their different slants, these magazines have one object in common—to give their readers moments of complete detachment from their daily lives—to amaze them, to show them strange beauties and weird spectacles, marvelous happenings. There is no reason why a modern fantastic story can not be as great a literary work as *Dante's Inferno*, or *Paradise Lost*. And as for the fairy-tale complex to which these classics appealed, that is still as fresh and new in the hearts of men today as it was when the race was young. Only the externals, the mechanisms, have changed.



## Mink Coats and Gold Watches

BY DOROTHY ANN BLANK

Associate Editor, *College Humor*

**J**OKES, it is oftentimes said, are public property; their origin is hard to trace, their authorship hard to prove. Still, it doesn't take long to read or listen to a joke, and if it's a good joke, one doesn't mind reading it or listening to it over and over. But chestnuts don't seem as palatable in the fiction menu.

Two fiction chestnuts come immediately to my mind. For ten years I have been reading the rank and file of manuscripts submitted to two national magazines—formerly *Redbook*, and recently *College Humor*. Since there is no more reason for thinking that either of these chestnuts would fit the requirements of these two magazines than any other medium, I presume that other magazine readers are as often annoyed and infuriated by these stories as I find myself to be. Therefore I do hereby nominate for oblivion, anathema, and the literary ashcan two public nuisances, two classic narratives which by this time are surely weary enough to deserve a good long rest—"The Mink Coat" and "The Gold Watch."

"**THE** Mink Coat"—for the benefit of those who came in late—is the one about the young and, we presume, beautiful

wife, married to a poor but honest young man whose poverty is only exceeded by his gullibility. It seems there is a colored gentleman in the lumber yard, whose tender heart and capacious pocketbook are affected by the sight of the object of his ardor going about shivering in the icy blasts in a shabby cloth coat. Enter the *Mink Coat*! Wifey, evidently the sort of person who thinks anything is all right if you can get away with it, refuses to accept the coat because she fears that even an apparently unsuspecting husband might notice her wearing it and ask her if she bought it out of the egg money. The plot thickens. The colored gentleman (who, of course, is really not colored at all) pawns the coat and gives her the ticket, with instructions to tell Fred that she found it and ask him to redeem it and see what happens. All a-flutter, she does so, and goes about boiling the potatoes and slicing cold tongue. Imagine her embarrassment when he returns and hands her a cheap string of imitation pearls. It's a darned good story—I almost like it myself, now that I'm telling it. Well, there's nothing she can say, and time wears on and comes the dawn and another new day and toward noon she decides to go downtown and have lunch with



Hubby, the villain being out of town, we presume. Just as she enters her husband's office, she meets his blonde secretary going out to have a ham salad on whole wheat, garbed in a very smug smile and—*The Mink Coat!*

"THE Gold Watch" isn't a sex story.

The hero is another poor but honest young man who is driving to the next town, where he has an appointment with the dentist or something—it doesn't matter, just so he's driving. Outside the city he is hailed by a shabby figure thumbing his way along the highway, and, being an accommodating soul, he stops and picks him up. During the ensuing conversation he finds that the man is something of a vagrant in these here parts, and he starts to become somewhat worried about the outcome of the drive. Certain that the man is a pickpocket or worse, he drives faster, and reaches for his watch, hoping he is near the end of his journey. The watch is gone, and he realizes that his fears came too late. He drives on, wondering what to do; finally a brilliant idea occurs to him. On the seat behind him is a wrench of some sort. He reaches down, holds the wrench against the man's side in simulation of a gun, and blurts: "Give me that watch or I'll shoot—and then get out of here!" "Yessir," says the man with great alacrity, handing him the watch and alighting. Whereupon our hero drives on rapidly, with thoughts of thanksgiving and deliverance. He tends to his errand with all possible dispatch, drives back without making any pickups, goes to his room, and there on the dresser he finds—his gold watch, which he had forgotten to put in his pocket when he left home. Another good story.

THE original authors of each of these two stories are to be congratulated. Most writers long to write something that will *live*—and it seems that these opi have not nine lives, but nine thousand. Not generally a believer in reincarnation, my unbelief is shaken when once a week, sometimes twice, my mail contains either or both of them.

Now, there aren't many plots in the world. Six or seven, is it?—I never can remember. But usually in the various versions of these six or seven the characters, situations and scenes are turned upside down and wrong

side out and back side foremost until the original authors wouldn't possibly be able to bring the unpleasant charge of plagiarism. But these two stories, strangely enough, never change.

They are so good that their foster fathers and mothers feel there can be no improvement. They are told in practically the same words; the characters have the same habits and the same color of hair, even the same names; they happen in exactly the same places; worst of all, they travel under the same identical titles. They even cover the same number of typewritten pages—five, and a little runover on a sixth page. The manuscripts are always very worn, showing that manuscript readers of all climes have sighed over and rejected them. I can almost spot them by the outside of the envelopes.

If there be a writer reading this who has been guilty of submitting to magazines either of these stories under his name, I beg of him to remove the scales from his eyes. I beseech him to cast the story away, as far as he is able to cast, and to erase it from his mind. For his own good I urge him never again to submit the story or to tell it—to forget that he ever knew it. There is no editor on earth who doesn't know these old, old stories, no reader who would recommend to his superior the work of any writer who has ever submitted one of them. No matter if in the next mail you followed it up with a perfectly grand, absolutely original wow, there is no editor who would not shy away from your work if you have committed the sin of having anything to do with *Mink Coats and Gold Watches*.

I have formed the habit of sending a note of warning to offenders of this category, and I hope other manuscript readers will see fit to cooperate with me. Perhaps we should have a special rejection slip for mink-coat-and-gold-watch purveyors, something with real attention value, some very pointed comment, such as the following:

Dear Mr. Blank (no relation of mine)

You are the .....th person to send us this story during the year of 1931. Please keep this slip. We are raffling off a set of colored crayons at the end of the year to the one holding the lucky number.

We just heard you are writing a new book called the Bible. Why don't you let us see it when you are finished?

Cordially yours,

HERE'S A THOUGHT: Probably every editor has come across some familiar plot so often that he can spot it before the postman sets foot in the door with a new manuscript containing that plot. Let's have some more of these old chestnuts. The Author & Journalist will be glad to print them for the entertainment and warning of writers. After all, it is as important to know what not to write as what to write.

The Author &  
Journalist's

## Fiction Marketing Chart

Published  
Semi-Annually

OCTOBER, 1931

Listing Primary and Secondary Markets for Various Types of Fiction

Length requirements and other details should be ascertained by referring to the Quarterly Handy Market List, published in March, June, September, and December issues. The Secondary Markets column does not indicate that all stories of type indicated for the primary group would be acceptable, but simply that there is some overlapping which suggests possibilities.

## I—QUALITY GROUP

Stories of Distinction and High Literary Merit. Plot Subordinate to Character. Realistic, psychological, subtle, interpretive. Primary appeal to the intellect.

| Primary or<br>Probable Markets | Secondary or<br>Possible Markets |
|--------------------------------|----------------------------------|
| American Mercury               | Bookman                          |
| Atlantic Monthly               | Golden Book                      |
| Forum                          | Midland                          |
| Harper's                       | Westminster Magazine             |
| Scribner's                     | North American Review            |
|                                | General Popular Magazines        |
|                                | Women's Magazines,<br>group a    |

## II—GENERAL POPULAR MAGAZINES

Dramatic stories of Adventure, Achievement, Conflict, Romance, Humor, Social Problems. Plot and characters skillfully developed.

| Primary               | Secondary             |
|-----------------------|-----------------------|
| American              | Action, Pulp-paper    |
| College Humor         | Magazines             |
| College Life          | Abbott's Magazine     |
| Collier's             | American Hebrew       |
| Columbia              | Blade and Ledger      |
| Cosmopolitan          | B'nai B'rith          |
| Country Gentleman     | Canadian Magazine     |
| Country Home          | Jewish Tribune        |
| Elks                  | Menorah Journal       |
| Liberty               | Movie Romances        |
| MacLean's             | Outdoor America       |
| Physical Culture      | Photoplay             |
| Redbook               | Real Life Stories     |
| Saturday Evening Post | Rotarian              |
|                       | Women's and Household |
|                       | Religious Magazines   |

## III—WOMEN'S AND HOUSEHOLD MAGAZINES

a—Love, domestic or social problems. Plot and characters skillfully developed. Crisp, modern style. Sophisticated on surface; "Love's Sweet Dream" at core.

| Primary                | Secondary                  |
|------------------------|----------------------------|
| Canadian Home Journal  | General popular magazines. |
| Delineator             | Vanity Fair                |
| Good Housekeeping      | Vogue                      |
| Harper's Bazar         | Group b                    |
| Household Magazine     |                            |
| Ladies' Home Journal   |                            |
| McCall's               |                            |
| Pictorial Review       |                            |
| Women's Home Companion |                            |

b—More restricted in theme and style. Unsophisticated, glamorous, emotional.

|                    |                     |
|--------------------|---------------------|
| Chatelaine         | Parent's Magazine   |
| Farmer's Wife      | Farm Magazines      |
| Holland's          | Groups a, c and d.  |
| Home Friend        | Religious Magazines |
| Home Magazine      | Love Story Group    |
| Modern Homemaking  |                     |
| Modern Priscilla   |                     |
| Mother's-Home Life |                     |
| Woman's World      |                     |

c—Small town or rural appeal.

|                      |                     |
|----------------------|---------------------|
| American Cookery     | Groups b and d      |
| Comfort              | Country Gentleman   |
| Blade and Ledger     | Country Home        |
| Everyday Life        | Farm Magazines      |
| Family Herald and    | Religious Magazines |
| Weekly Star          |                     |
| Gentlewoman          |                     |
| Good Stories         |                     |
| Grit                 |                     |
| Home Circle          |                     |
| Home Friend          |                     |
| Homemaker            |                     |
| Household Guest      |                     |
| Western Home Monthly |                     |

IV—ACTION AND PULP-PAPER MAGAZINES—  
MALE INTEREST

Plot, vigorous physical action and drama essential.

a—Adventure and action of all types, Western, air, war, sea, detective, crime, sport, etc.

| Primary             | Secondary                 |
|---------------------|---------------------------|
| Ace High            | General Popular Magazines |
| Action Stories      | Boys' Magazines           |
| Adventure           | Blade and Ledger          |
| Argosy              | Grit                      |
| Blue Book           | Outdoor America           |
| Canadian Popular    |                           |
| Complete Stories    |                           |
| Five Novels Monthly |                           |
| Man Stories         |                           |
| Short Stories       |                           |
| Top Notch           |                           |

b—Air Stories

|                  |                    |
|------------------|--------------------|
| Airplane Stories | Groups a and d     |
| Air Stories      | Boys' Magazines    |
| Sky Birds        | U. S. Air Services |

c—Detective, Crime, Mystery, Gangster Fiction.

|  |                   |
|--|-------------------|
| All-Star Detective Stories             | Group a           |
| Black Mask                             | General Magazines |
| Clues                                  | Women's Magazines |
| Complete Detective Novel               | Real Life Stories |
| Complete Gang Novel                    |                   |
| Courtroom Stories                      |                   |
| Detective Action                       |                   |
| Detective Book                         |                   |
| Detective Classics                     |                   |
| Detective Dragnet                      |                   |
| Detective Fiction Weekly               |                   |
| Detective Story                        |                   |
| Dime Detective Magazine                |                   |
| Fact Stories (true)                    |                   |
| Gangland Stories                       |                   |
| Gangster Stories                       |                   |
| Gang World                             |                   |
| Gun Molls                              |                   |
| Illustrated Detective Magazine         |                   |
| Master Detective (true)                |                   |
| Murder Stories                         |                   |
| Racketer Stories                       |                   |
| Real Detective (true)                  |                   |
| Speakeasy Stories                      |                   |
| Shadow                                 |                   |
| Startling Detective Adventures (true). |                   |
| Thrilling Detective                    |                   |
| True Detective Mysteries (true)        |                   |
| Underworld                             |                   |
| Underworld Romances                    |                   |

d—War and Air-war.

|                |                         |
|----------------|-------------------------|
| Aces           | American Legion Monthly |
| Battle Aces    | Foreign Service         |
| Battle Stories | Stars and Stripes       |
| Flying Aces    | U. S. Air Services      |
| Our Army       | Groups a and b          |
| Sky Birds      | General Magazines       |
| War Aces       |                         |
| War Birds      |                         |
| War Stories    |                         |
| Wings          |                         |

e—Western Fiction.

|   |                              |
|---|------------------------------|
| All-Western                                   | Black Mask                   |
| Cowboy Stories                                | Far West Stories             |
| Frontier Stories                              | Love-Story Western Magazines |
| Lariat Story                                  | Group a                      |
| North-West Stories                            | General Magazines            |
| Outlaws of the West                           |                              |
| Triple-X Western                              |                              |
| Two Gun Stories                               |                              |
| West  |                              |
| Western Rangers                               |                              |
| Western Story                                 |                              |
| Wild West Stories and Complete Novel Magazine |                              |
| Wild West Weekly                              |                              |

|                                  |                                |
|----------------------------------|--------------------------------|
| Secondary or<br>Possible Markets | Primary or<br>Probable Markets |
|----------------------------------|--------------------------------|

**f—Scientific and Pseudo-scientific Fiction**

|   |   |
|---|---|
| Argosy<br>Astounding Stories<br>Amazing Stories<br>Miracle, Science and Fantasy Stories<br>Wonder Stories | Weird Tales<br>Group a<br>General Magazines |
|---|---|

**g—Miscellaneous (types indicated by title).**

|   |         |
|---|---------|
| College Stories<br>Far East Adventure<br>Fight Stories<br>Jungle Stories<br>Railroad Man's Magazine<br>Soldiers of Fortune<br>Sport Story | Group a |
|---|---------|

**V—LOVE STORY—PULP PAPER AND ALL FICTION****a—Romantic love, glamorous, emotional, melodramatic**

|   |   |
|---|---|
| Primary   | Secondary   |
| All Story<br>Cupid's Diary<br>Illustrated Love Magazine<br>Love Mirror<br>Love Romances<br>Love Story<br>Sweetheart Stories | Woman's Magazines<br>Five Novels Monthly<br>Confession Magazines<br>Underworld Romances |

**b—Love-stories with Western background.**

|   |  |
|---|--|
| Far West Romances<br>Ranch Romances<br>Rangeland Love Story<br>Western Love Stories<br>Western Romances<br>Western Trails<br>Westland Love Magazine | Male Interest Western and Adventure Magazines<br>Women's Magazines |
|---|--|

**c—Love stories with motion picture background**

|   |                               |
|---|-------------------------------|
| Modern Screen Magazine<br>Motion Picture Classic<br>Movie Romances<br>New Movie Magazine<br>Photoplay | General and Women's Magazines |
|---|-------------------------------|

**VI—SOPHISTICATED AND SOCIETY MAGAZINES**

|  |  |
|--|--|
| Primary  | Secondary                                  |
| Chicagoan<br>Harper's Bazar<br>Houston Gargoyle<br>Mayfair<br>New Yorker<br>Spur<br>Tattler & American Sketch<br>Town Topics<br>Vanity Fair<br>Vogue | Life<br>Quality Group<br>Women's Magazines |

**VII—SEX AND RISQUE MAGAZINES**

|   |  |
|---|--|
| Primary   | Secondary  |
| Breezy Stories<br>Broadway Nights<br>Gay Parisienne<br>Ginger Stories<br>La Paree<br>Lively Stories<br>Paris Frolics<br>Paris Nights<br>Pep Stories<br>Snappy Magazine<br>Spicy Stories<br>10 Story Book<br>Young's | Confession magazines<br>General Magazines<br>Quality group |

**VIII—CONFESSION MAGAZINES**

First-person stories usually dealing with romantic and sex problems.

|  |   |
|--|---|
| Primary  | Secondary   |
| Dream World<br>Everybody's<br>Modern Romances<br>My Story<br>Real Love Magazine<br>True Confessions<br>True Experiences<br>True Romances<br>True Story | Sex Magazines<br>Love-Story Magazines<br>Women's Magazines<br>General Magazines |

**IX—BUSINESS FICTION**

|   |                   |
|---|-------------------|
| Primary   | Secondary         |
| American<br>Extra Money<br>Independent Salesman<br>Opportunity<br>Saturday Evening Post<br>Specialty Salesman | General Magazines |

**X—TABLOID OR SHORT SHORT-STORIES**

Stories under limits of 1000 to 1500 words, miscellaneous types.

|  |   |
|--|---|
| Primary  | Secondary   |
| Adult Bible Class Monthly<br>American Cookery<br>American Farming<br>American Hebrew<br>Blade and Ledger<br>Broadway Nights<br>Chicago Daily News<br>Chicagoan<br>Christian Endeavor World<br>Christian Herald<br>Collier's<br>Comfort<br>Cosmopolitan<br>D. A. C. News<br>Elks<br>Everyday Life<br>Grit<br>Home Digest<br>Home Magazine<br>Household Magazine<br>Houston Gargoyle<br>Illustrated Love Magazine<br>Judge<br>Liberty<br>Life<br>Miraculous Medal<br>My Self Magazine<br>New York Daily News<br>New Yorker | Magazines of All Classes<br>New York Magazine<br>Program<br>Paris Nights<br>Pennac<br>Photoplay<br>Playgoer<br>Presbyterian Advance<br>Redbook<br>Rotarian<br>Snappy Magazine<br>Tattler & American Sketch<br>10 Story Book<br>Town Topics<br>Union Signal<br>Vanity Fair |

Primary (Continued)

**XI—RELIGIOUS FICTION**

|  |   |
|--|---|
| Primary  | Secondary                               |
| Adult Bible Class Monthly<br>Ave Maria<br>Catholic World<br>Christian Endeavor World<br>Christian Herald<br>Congregationalist<br>Grail<br>Lookout<br>Magnificat<br>Miraculous Medal<br>Presbyterian Advance<br>Union Signal<br>Unity<br>Youth<br>Juveniles, religious type | General, Women's, and Quality Magazines |

**XII—SUPERNATURAL FICTION**

|  |  |
|--|--|
| Primary  | Secondary  |
| My Self Magazine<br>Strange Tales<br>Weird Tales | Mystic World<br>Occult Digest<br>General Magazines |

## JUVENILE FICTION MARKETING CHART

Consult Handy Market List for length requirements and other details. In general, short-story limits are 1000 to 4000 words for older classifications, 1000 to 2500 for junior ages, 300 to 1200 for tiny tots.

### GENERAL PUBLICATIONS

#### OLDER AGE

(Boy)

American Boy  
American Newspaper Boy  
Boys' Life  
Junior Safety Patrol  
Open Road for Boys  
Ropoco

(Girl)

American Girl  
Everygirl's

(Boy and Girl)

St. Nicholas

#### YOUNGER AGE

(Boy and Girl)

Child Life  
Children's Hour  
Children's Playtime  
Every Child's Magazine  
John Martin's Book  
Junior Home Magazine  
Kindergarten Primary Mag.  
Play Mate

### RELIGIOUS PUBLICATIONS

#### TINY TOT (4 to 9)

(Boy and Girl)

Dew Drops  
Little Learner (2-5)  
Mayflower  
Our Little Folks  
Picture Story Paper  
Picture World  
Stories  
Storyland  
Storytime  
Story World  
Wee Wisdom

#### JUNIOR (9 to 12)

(Boy and Girl)

Boys and Girls  
Boys' and Girls' Comrade  
Junior Christian Endeavor  
World  
Junior Joys  
Junior Life  
Junior Trails  
Junior Weekly  
Junior World (Phil.)  
Junior World (St. Louis)  
What To Do

### INTERMEDIATE (12 to 16)

(Boy)

Boys' Comrade  
Boy Life  
Boys' World  
Haversack  
Pioneer  
Target  
Youth's World

(Girl)

Girlhood Days  
Girls' Companion  
Girls' Circle  
Girls' World  
Queens' Gardens  
Torchbearer

(Boy and Girl)

Boys' and Girls' Comrade  
Christian Youth  
Friend  
Intermediate Weekly  
Lutheran Boys and Girls  
Olive Leaf  
Portal  
Young Crusader  
Young Israel  
Youth  
Youth's Comrade

### SENIOR AGE (16 on)

(Boy and Girl)

Challenge  
Classmate  
Epworth Herald  
Epworth Highroad  
Forward  
Front Rank  
Lutheran Young Folks  
Onward  
Wellspring  
Watchword  
Young People  
Young People's Friend  
Young People's Paper  
Young People's Weekly

### GENERAL PERIODICALS

(Using limited amount of juvenile material—usually for tiny tots and written to order.)

Christian Science Monitor  
Farmer's Wife  
Grit  
Holland's  
The Instructor  
Women's, Farm, and Religious Magazines

### EDITORIAL

(Continued from page 2)

script that impresses him even more strongly. Remember, this editor doesn't need manuscripts. If he really needed them, there are several in this rejected batch that he would hang on to. But here is a manuscript that he really wants. He could give it up, but with about the same sensations that an American tourist crossing the Mexican line feels when his bonded goods are confiscated by a border agent. This manuscript is laid on a separate pile.

The editor's pile of acceptable manuscripts from the sixty-eight has been growing in spite of his determination to buy nothing except an outstanding smash. Counting them, he discovers that there are sixteen in all.

Now, buying sixteen manuscripts in one month, with his files already loaded and his magazine using not over half a dozen contributions a month, aside from departmental matter, is out of the question. These manuscripts will have to be thumbed over and re-read. All but five or six, at the outside, will have to go back.

Of the bunch, two are first placed in the third or "accepted" pile. Weighed against the others, they may not be actually better, but they cover fields that have been neglected. The editor has nothing in stock like them, and he believes readers will appreciate them. Two poems are next accepted; they are exceptionally clever, and the editor persuades himself that they will come in handy as fillers. Another article—two articles—are taken, because they are short and pithy. It is always well to have a lot of short stuff available

That makes six. The outside limit. The rest must go back. Shutting his eyes to the reasons why he wants to keep them, the editor grabs for some rejection slips and shoots three manuscripts over onto the rejected pile. The fourth one—he finds himself re-reading it. Honestly, this is a gem. It would be a calamity not to publish this manuscript in his magazine. So the editor strains a point and decides to accept it. Before exhausting the sixteen, he has put aside two others, which there are good reasons—outstandingly good reasons—for accepting. He winds up with nine accepted manuscripts. Too many. A sacrifice must be made. He runs through the lot, picks out one that perhaps isn't so hot, and compromises by putting it among the rejects. That leaves eight accepted manuscripts, in spite of his determination to buy not more than six. And his files, already overburdened, will now be more crowded than ever. Oh, well, perhaps everything else that comes in for the next two months can be turned down. In his heart, the editor knows he is kidding himself, but the thought eases his conscience.

The moral, if there is one, for editors is: Learn to be hard-boiled.

For the writer it is: Don't be discouraged if your offering comes back from a magazine of limited size and field. It may be, and probably is, good enough to publish, but when a bushel basket is heaping full of potatoes, it is difficult to stuff another potato into it. The only chance is to produce a potato which is so exceptional in some way or another that the guardian of the basket feels compelled to displace some of the potatoes already in it in order to make room for yours.



# ◀ COMPARE! ▶

*There are scores of writers' services. Fees range from a nominal sum to an expense of some dimensions.*

All of these services, with one notable exception, ask you to stand the full risk in determining their worth. The Author & Journalist's Simplified Training Course is the remarkable exception. It proves its worth at its own expense.

That is just one important item for comparison. In every other way, say all who have enrolled for its training, it is the most fair and practical course, institute or service in the world.

## No University or Course, Except the S. T. C., Makes These Just and Liberal Enrollment Terms:

Unlimited time in which to complete the training at no extra cost.

Privilege to cancel enrollment after receiving full advantages as student within thirty-day period and receive back in full entire amount paid in.

Tuition fee less than half the amount charged by some courses and yet the S. T. C. ranks highest of all courses in number of successfully trained writers.

Privilege to cancel enrollment at any time for any reason and be under no obligation to complete payments.

Temporary suspension granted upon request if student is financially embarrassed. No penalty attached.

Utmost courtesy and co-operation with student at all times, both in matters of payments and training.

Tuition fee based upon amount of personal, professional criticism given, not upon fancy set of books supplied "free."

***Are All Other Courses More Interested in Their Personal Gain Than In Helping Writers? Then Why Is the Simplified Training Course the Only One to Set Service above Financial Considerations?***

## ← The Most Valuable Training You Can Get →

*The Simplified Training Course combines all of these:*

You are given thorough, intensive training in short-story technique.

You are trained in eleven methods of working out plots.

You are taught to recognize story material.

You are helped to plot salable stories.

You are given constructive criticisms so that you can work over "duds" and make them editorially appealing.

You are given authoritative market advice on all plots and stories.

You are given criticisms of complete original stories that enable you to recognize your mistakes and constructive suggestions that help you to overcome them and make your work salable.

You are aided to write the kinds of stories you want to write and to know what kinds of stories you can best write.

You are helped in your own way and are not forced to give up your methods or ideals for your instructor's.

You are allowed to serve a part of your professional apprenticeship with your personal instructor.

Compare what other courses and services offer. Compare what you save in time and energy and hope through the Simplified Training Course. Compare the saving in tuition fee. You can get the unquestioned best for less expenditure of money.

For years the Simplified Training Course, under the direction of David Raffelock, has been training writers for successful authorship. It has gone its own way, unmindful of other systems and methods. Today, pre-eminent in its leadership, the Simplified Training Course wishes to make known to all writers the abysmal difference in teaching methods and business practices. The S. T. C. asks no one to take these statements for granted. Send for "The Way Past the Editor," free booklet that contains *proof*. Enroll for the S. T. C. and for thirty days, at no cost to you if you do not want to continue, *test* its value to you.

The more crowded a field becomes the more is it necessary for one to be certain of the connection he makes. In fairness to you, we make the foregoing offer. The first step is to fill out and mail the coupon below. It is your forecast of a successful future. Use it now.

THE SIMPLIFIED TRAINING COURSE,  
1839 CHAMPA ST.,  
DENVER, COLORADO.

★

NAME.....

ADDRESS.....

PLEASE SEND ME, WITHOUT ANY OBLIGATION ON MY PART, "THE WAY PAST THE EDITOR," AND INFORMATION ABOUT YOUR TRAINING IN PRACTICAL FICTION WRITING.

10/31

# THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

*Love Mirror*, 8 W. Fortieth Street, New York, is a monthly magazine to be issued by Futura Publications, Inc., a new publishing firm. Hope Hale, editor, writes that the love interest must motivate the plot in every story. "It should be told in an extremely simple, clear, and lucid style, with short sentences and short paragraphs. No facetiousness, sophistication, elaborate writing, or intellectual subject-matter. Emotions should be described in voluptuous detail. Settings and plots should avoid unappetizing realism and play up glamorous and colorful scenes. Characters should be definitely placed in the social scale—shopgirl, stenographer, model, hairdresser, etc. The heroine may have Cinderella excursions up among the high-living classes and either come back disillusioned after tense and passionate experiences, to marry the suddenly attractive honest mechanic, or find the upper level that her virtuous sweetness and refinement naturally merits. Each month there will be used: One 20,000- to 30,000-word story of emotional experience, semi-confessional, either first or third person. One 20,000- to 30,000-word serial in five parts of romantic adventure with action and love, each installment ending on a note of breathless suspense. Ten short-stories of 3500 to 10,000 words, in which a sympathetic heroine overcomes a dramatically appealing obstacle to a sentimental and romantic happy ending. Not in the market for non-fiction articles but open to proposals on departments." Payment is on acceptance at rates by arrangement with the author.

*Movie Mirror*, 8 W. Fortieth Street, New York, is another magazine of the Futura Publications, Inc. It will use no fiction, only movie fan personality and feature material. Payment on acceptance at rates to be arranged with author.

*True Confessions*, 529 S. Seventh Street, Minneapolis, Minn., of the Fawcett group, "confronts the harrowing spectre of going to press with half the pages blank unless some authors turn on the confessional faucet to pour forth some confessions," writes Jack Smalley, managing editor, "We are really urgently in need of 5000-word first-person stories which must, above all, be true to life and sound that way. All we ask of a story is one big emotional kick that is *convincing*. Narrators can be shop girls, stenographers, maids, society girls, teachers, and occasionally a male is permitted to slip in. Stories can end happily or unhappily, according to the way it would turn out in real life. Count your list of acquaintances on your fingers today and see if one among them has not a story that could be used as a basis for a *True Confessions* tale." *True Confessions* pays good rates on acceptance for material.

*The David C. Cook Publishing Company*, Elgin, Ill., announces a minimum rate of 1 cent a word for all fiction stories accepted, this rate being immediately effective. For exceptional material 1½ cents up will be paid. Articles and departmental material ½ cent a word up. A new booklet, giving the requirements and standards of the David C. Cook line of Sunday School papers, has been issued, and will be mailed to writers on request. Briefly, these requirements are: *Young People's Weekly*—material for young people, 17 to 22 years of age. Stories of 2600 to 3200 words; characters, American young men and women from 19 to 22 years of age. *The Boys' World*—for boys 13 to 17 years of age. Short-stories of 2000 to 2700 words, boy characters 15 to 18 years of age. *The Girls' Companion*—similar requirements for girls. *What to Do*—for boys and girls of 9 to 12 years. Short-stories of 2000 to 2500 words, serials of two to six chapters, dealing with child life. *Dew Drops*—for younger children, 4 to 8 years of age. Stories should contain from 700 to 900 words, with boy and girl characters from 6 to 8 years of age. Wholesome themes, with good plot, action, and suspense; avoidance of unpleasant scenes, blood-and-thunder, glorification of war or war heroes on the one hand, and of the "goody-goody" on the other hand, are essential.

*Top Notch*, 79 Seventh Avenue, New York, "is quite well supplied with serial matter just now and probably will not take on any more until after the first of the year unless the offering is very exceptional," writes Ronald Oliphant, editor. "The market for short-stories is now wide open and there is good opportunity to place stories up to 6000 words in length. The market for short novelettes is also good. They can run anywhere from 10,000 to 15,000 words. The present policy of *Top Notch* is to feature Western, detective, and sport stories. It is not much use to submit anything outside of these classes, such as the sea or general adventure stories. We prefer the American setting with a sympathetic, youthful character in the part of hero. In the matter of detective stories, we prefer those which place the detective or person acting the role of detective in a sympathetic light. We do not care for the story which glorifies the criminal. In the field of sport, we prefer major sports—baseball, boxing, or football. Occasional stories about other sports are used, but they have to be particularly good. Good rates are paid on acceptance."

*Woman's World*, 4223 W. Lake Street, Chicago, writes that its present fiction needs are filled and it will not be buying any more short-stories for some months to come.

**MANUSCRIPT CRITICISM**

For those who are not lured by large promises but desire really professional instruction, sympathetic frankness instead of flattery, and a teacher with a thorough knowledge that does not have to rely upon endless technicalities and formal rules. Mr. Hoffman's standing in the magazine world is known. An editor for 25 years (*Adventure*, *McClure's*, *Delineator*, etc.), he is particularly known as friend, helper and developer of new writers. His two books on fiction writing are standard; he has proved his own fiction ability. Individual instruction only; no classes, no set courses, no assistants. No marketing—that is a specialty in itself, requiring full time for best results. No poetry, plays or scenarios. A specialty is made of "one-man" courses, the course in each case being entirely dependent upon the needs of that case. Write for Booklet A.

**ARTHUR SULLIVANT HOFFMAN**  
Carmel, New York

**Typing—Revision—Verse Criticism**

Typing; correction of minor errors; careful punctuation and paraphrasing; one carbon. 50 cents per 1000 words. Poems, 1 cent a line. Grammatical revision of prose, 50 cents per 1000 words; verse criticism, 3 cents a line.

**AGNES C. HOLM**

(Author of "Paraphrasing for Suspense," "Evolution of a Poem," etc.)

1711-A Spring Street

Racine, Wis.

**SELL YOUR PLAYS**

There is an excellent active market for plays of from one to three acts among numerous Entertainment Publishing Houses who purchase for cash or on a royalty basis. Such publication and amateur use is frequently a stepping stone to Broadway recognition.

But professional knowledge of the types of plays desired by the various markets is essential to success; also proper presentation. THE RADIO-PLAY DEPARTMENT is in active contact with the market and will negotiate the sale of promising material or work with you in preparing it.

Numerous Radio Stations and National Advertisers are also in the market for continuity, offering new opportunities for free-lance material.

**RATES:**

A reading fee of \$3.00 for any sketch or idea submitted; plays charged \$3.00 for the first act and \$1.00 for each additional act. This covers a complete criticism and suggestions for reconstruction where necessary. Material accepted for negotiation is handled on 15% commission basis.

Submit your manuscript, or write for full details.

**RADIO PLAY DEPARTMENT**

**AUGUST LENNIGER, Literary Agent**

155 East 42nd Street

New York, N. Y.

**OREGON TYPIST**

YOUR WORDS typed like engraving on crisp bond paper. Professional, correct and corrected. Fifty cents one thousand words, including thorough editing. Revision and criticism extra. BOOKS A SPECIALTY.

**CLARA J. DAVIS**

185 E. 80th St.

Portland, Oregon

**INTRODUCTORY OFFER**

For \$2.00, and return postage, I will give a constructive criticism of any manuscript under 5,000 words, and will suggest six best possible markets. Typing and marketing service extra. Circular free. References if desired.

**ANNE DONALDSON**

60 Fourteenth Street

Wheeling, W. Va.

**LITERARY SECRETARY**

is ready to serve you. Stories quality typed 50c 1000 words; Poetry 2c line. Free carbon copy, minor corrections, market suggestions, and a constructive criticism of each story. Write for reasonable rates on complete revision and rewriting of your unsalable stories. You'll be delighted with this service.

**KIRK W. WALKER**

224 Bryan Street

Houston, Texas

**THE OLDEST WRITERS' SERVICE**

Is Length of Service a Measure of Value and Ability?

FOR more than twenty-five years we have been assisting writers to perfect and make salable their work. Hundreds of appreciative letters in our files testify that our correspondents have "arrived."

The charges for Reading, full letter of Criticism and Advice Regarding Markets, are as follows:  
1,000 words or less...\$1.00      2,000 to 3,000 words...\$2.25  
1,000 to 2,000 words...1.60      3,000 to 4,000 words...3.00  
4,000 to 5,000 words...\$3.75

Words over 5,000 in one manuscript, and up to 10,000 words, 50 cents additional for each thousand words.

For more than 40,000 words, special rates on request.  
Poetry: Three cents per line, minimum charge \$1.50. Special rate for 200 lines or more submitted at one time.

**TYPING**—50c a thousand words. With carbon copy, 75c.  
Revision, editing, or rewriting if requested.  
30 Textbooks for Writers. Catalogue on request. Correspondence invited. Revision of book manuscripts a specialty.

James Knapp Reeve and Agnes M. Reeve, Editors

**THE WRITERS' SERVICE**

6 Alexander Bldg.

Franklin, Ohio

**SUITABLE SHORT STORIES, NOVELETTES, BOOKLENGTHS**

Handled in American and British markets: 10% commission on all American Sales; 25% foreign. (Minimum commission, \$5.00, on any SALE.)

Fee for reading and report, per ms.: one dollar for 5000 words, or less—20 cents per 1000 above 5000—**REFUNDED at SALE.**

Send ms. with proper fee today, to:

**CHARLES B. McCRAY**

50 Heiskell Avenue

Wheeling, W. Va.

**WRITERS WANTED**

Ambitious persons to train for Humorist or Column Conductor. If you possess a fair education and ability to express thoughts in terse English, you may be able to step right into a Columnist's berth—where rapid fame and big money are won in easy and fascinating work. Will Rogers earns \$150,000 yearly; Odd McIntyre \$95,000; Walter Winchell \$75,000; Heywood Brown \$50,000. Why not YOU? Full particulars and Sample Lesson free.

**A. JACK PANSY**

2041 East 64th St.,

Brooklyn, N. Y.

**HAVE YOU A STORY FOR THE "Talkies"?**

A NEW FIELD FOR WRITERS

I HAVE SOLD ANOTHER ORIGINAL Screen Story.

This is the PROOF that I DO SELL for my clients. For 11 years I have been successfully SELLING and helping my clients perfect their stories. The opportunity for writers with unusual and clever ideas has never been better, be the writers known or unknown. If you want to realize the benefits of this profitable market, secure the help an accredited agent can give you. Write for FREE information.

**ADELINE M. ALVORD**

Authors' Representative

423 Hollywood Security Bldg.

Hollywood, Calif.

**"COMPLETE SERVICE FOR WRITERS"**

Criticism—Revision — Typing — Writers' Supplies  
Text-Books for Writers, Sales Service—Collaboration  
When Warranted

**STAFF OF SUCCESSFUL WRITERS**

Ask for Catalogue

**UNITED SPECIALISTS, INC.**

995-J East Rich

Columbus, Ohio

*The Epworth Highroad*, 810 Broadway, Nashville, Tenn., will make its first appearance January, 1932. It will be a monthly magazine for young people, combining the present monthly *Epworth Era* and the weekly *High Road*. The editors write: "*The Epworth Highroad* will contain features of both papers, carrying program material for young people 16 to 24 years of age in the Sunday School and Epworth League. Short-stories should be interesting to the age group mentioned, not "preachy" in tone, running from 2500 to 4000 words in length. Serials should have about the length mentioned in each installment, and the 4 to 8 chapter length will be given preference, though others will be considered. Articles should be attractive to young people and should run 1000 to 1800 words, preferably with photographs or other illustrations. The standard rate of payment is ½ cent a word; we sometimes run up to 1 cent, payment being made on acceptance. Manuscripts are usually reported on within two weeks. There will be room for some poetry of interest to young people, short poems being preferred. Usual rate, 25c per line. We prefer to buy United States magazine rights, and will transfer book rights after publication on request. The sole exception to this policy is in the case of poems adapted for use as hymns; we retain book rights on this material in order that it may be available for publication in hymn books. The editorial staff will be drawn from the staffs of the present papers, and will be under the direction of R. L. Hunt. *The Epworth Highroad* will be published by the Methodist Publishing House, Lamar & Whitmore, Agents, for the General Board of Christian Education of the Methodist Episcopal Church, South.

*Bridge Magazine*, 540 Michigan Avenue, Chicago, a projected magazine for Bridge players, edited by Charles True Adams and Milton S. Work, writes that it is not in the market for articles, since these are supplied by well-known authorities on Contract and Auction Bridge. It will consider essays, also short-stories, with a smart background of Bridge, up to 6000 words. Sophisticated, urbane verse in short lengths will be used, also smart, original jokes and anecdotes. Material is directed toward "the top crust of American society." Payment will be made on publication at rates determined by the worth of contribution in the judgment of the editors.

*Roland Swain Company*, 108 W. Queen Lane, Philadelphia, is a new book publishing house. It will issue books of various types, including fiction.

*The Junior Safety Patrol*, 1791 Howard Street, Chicago, is announced as a juvenile publication for boys in their teens. F. C. Singleton, of the company, writes: "We are anxious to secure stories of interest from the standpoint of literary quality and character-building value. Fiction stories of from 1500 to 3000 words are most desired. These must not be of the 'blood-and-thunder' type nor show the characters to have vicious tendencies. Titles must be attractive, and the story interesting from start to finish. Stories accepted will be paid for within thirty days at 1 cent a word."

*Popularity Magazine*, 995 E. Rich Street, Columbus, Ohio, is announced as a new magazine edited by Francis Steele, who writes: "We want dramatic stories of adventure, romance, humor, social problems, mystery, and sport. Plot and characters must be skillfully developed. Love stories may be told either from the man's or the girl's viewpoint, but preferably from the girl's. Our length requirements are: minimum, 3000 words; maximum, 4500. No short-shorts, novelettes, or serials. We do not want realistic, psychological, character, confession, Western, air, war, crime, pseudo-scientific, ghost, or risque stories. No rejection slips used, but readers' notes will often be enclosed. We pay \$15 per story regardless of length, and purchase all rights, as we will syndicate stories used. Payment, sixty days after acceptance, but in all cases before publication. Decisions will be prompt."

*The Canadian Popular Magazine*, Sydney, Nova Scotia, Canada, does not at present care to see any except exceptional material. W. E. Poole, editor, writes: "Our recent advertisement in *THE AUTHOR & JOURNALIST* brought in over 3000 manuscripts from the United States and 1100 from Canada, as well as a dozen from England—this, before the other writers' magazines began to run market notes about our new magazine. Many of the leading writers on the Continent have submitted material, and each mail brings its additional quota. Needless to say, we are terribly overstocked."

*Opportunity*, 919 North Michigan Avenue, Chicago, a business and sales magazine edited by James R. Quirk, offers an opening for fiction in addition to articles. Stories that give a new viewpoint, and that will arouse and stimulate resourcefulness and courage, are desired. *Opportunity* also wants articles about salesmen and saleswomen who have succeeded. A recent letter from William T. Walsh to a contributor says: "Don't be afraid to make them colorful. Don't be afraid to incorporate incidents and anecdotes that will attract and hold the reader's attention. Direct selling is alive with human interest, so select and present your material accordingly. We also want articles about sales methods—methods of approach, the demonstration, the close—methods of getting a hearing, of arousing a prospect's enthusiasm, of making a sale. I would like to see, too, inspirational articles—articles that will put new energy, new courage into a salesman or saleswoman; that will create the realization that another's success may be duplicated. And please remember that punchy anecdotes always add interest to any piece of writing." *Opportunity* pays from 1 to 2 cents a word on acceptance.

*Illustrated Detective Magazine*, 55 Fifth Avenue, New York, now desires novelettes of 12,000 words and short-stories of 1500 to 3000 words, in place of the novel-length material previously sought. Rates of payment are 3 cents a word. The same rate applies also to *The Home Magazine*, another magazine of the Tower Publishing Company at the same address.



# WHAT CAN YOU DO FOR ME THAT I CAN'T DO FOR MYSELF?

New clients frequently ask me that question. You, who are also asking the same question in your mind, are vitally interested in the answer.

## CONSIDER THESE FACTS:

1. My personal contact with magazine editors, publishers and intimate knowledge of fluctuating market conditions enable me to place salable material without lost motion. Those of my clients whose work I am selling are kept advised of market demands in the fields with which they are familiar. These clients produce material for which we have a demand instead of "hit or miss" attempts. One of my professional clients upon returning from a writers' vacation colony recently wrote:  
"I have to congratulate you on this: my market dope was generally more up-to-date and more specific than that of the fairly big names. Of course, that was a pleasant discovery!"  
Through my advance knowledge of new markets I frequently place many of my clients' stories before these magazines are announced in trade journals.
2. New writers often antagonize editors by offering mediocre and unsuitable material. My clients are saved disheartening rejections without explanation; I explain *why* the story is unlikely to sell if it is necessary to return it. My clients are coached to produce material in line with editorial demands today instead of academic theory.
3. My clients are advised to "slant" at markets within their immediate reach in which they are likely to receive prompt recognition; often I can point out types of work they are overlooking and greatly broaden their contacts.
4. My associations and connections are international; I frequently place English serial and book rights after sale in United States; have placed translation rights to many stories in Norway, Sweden and Denmark, and elsewhere on European Continent. Often dispose of second serial rights in Canada. I have a special department for handling of plays and radio continuity.
5. I have no "course" or "collaboration" to sell. My reports on your work are 100% practical, helpful criticism and market advice. My business is SELLING FICTION, BOOKS, ARTICLES AND PLAYS. Your accepted manuscripts are recommended by an active, editorially recognized agency that sells thousands of dollars' worth of material every month.



While I handle the work of numerous well-known successful writers, I am equally interested in the promising beginner irrespective of whether he has previously sold; many of my best clients now selling regularly in American and foreign markets had not sold a line when they came to me.

## BY WAY OF RESULTS:

"Champions" featured on this cover is by a "part time" writer whose first adult sale we effected August 2, 1930.

In a year we've placed eleven stories by this client with "Love Story Magazine," the confession book "Real Love Magazine" and have just sold a twelfth to "Sport Story."

Just one of the "new" writers we are continually "landing."

Write me if you've sold before, where and when; if you have not sold, tell me what you are anxious to accomplish. From these I will be able to suggest what types of stories you should try—and if the stories you send are salable or can be made salable—I will sell them.

Submit your manuscript, or write for complete descriptive circular.

## AUGUST LENNIGER

155 East 42nd Street

Literary Agent

New York, N. Y.

(See advertisement of Radio-Play-Department—Page 19)

## COMPARE THE RATES:

You can buy professional guidance which brings tangible results at nominal fees. New clients are charged a reading fee of 50c per thousand words, a minimum of \$2.00 on any single manuscript. When I sell \$1,000 worth of your work these charges are dropped. Commission of 10% on American sales, 15% on foreign sales.

## SWEEPING REDUCTIONS

in October. MS. paper (crisp Hammermill) \$1.45 per ream. 50 large envelopes (both sizes) to mail MSS. flat, \$1.25. Ribbons, 55c, Type Cleaner, 75c, scale for MSS., 50c. We pay postage and ship at once.

## SUPPLY STATIONER

4415 Center Avenue Pittsburgh, Penn.  
Note.—Add 75c for CHECKS AND DOUBLE CHECKS, a great new book for all writers, and we'll send the scale free on request.

## MINNESOTA TYPIST

Will correctly prepare your manuscript for publication. 40c a thousand words; poetry, 1c a line. Minor corrections and carbon copy. Prompt and accurate work.

ELLA M. ISAACSON

3524—47th Ave. So. Minneapolis, Minn.

## PLEASING TYPING

is our specialty—the kind that

## HELPS SELL STORIES

Grammar, punctuation, spelling correct. Carbon copy. Mailed flat. Return postage paid.  
Prose, 40c the 1000 words. Verse, 1c the line.

Dept. A, THE ESCRITOIRE  
Center Point, Texas

## DO YOU READ POETRY?

Leading magazine of modern poets

## POET'S MAGAZINE—\$2 YEARLY

55 West 42nd St., New York City

Offers Special Subscription

Enclose this clipping with \$1.00

AND READ GOOD POETRY!

## WRITERS !!

MSS. CORRECTED AND TYPED BY A WRITER TO MEET EDITORIAL REQUIREMENTS, 40c per 1000; poetry, 1c line. I am personally interested in this work and give real, sincere service. No order too large nor too small.

## AUTHORS' TYPIST

Fannie Warren Kelly, 102 Vista Pl., Mt. Vernon, N. Y.

NEW! Everlasting "Tecco" bond paper made especially for writers. Developed and manufactured from cotton. Will not soil, rattle, or tear like regular paper. Takes type beautifully; carbons supreme like originals! **Absolutely nothing else like it!** Submit your work a hundred times and still have clean unreturned copy. Preferred and praised by editors everywhere. Send 10c (coin) for sample package and prices.

## "Tecco" Supply Department

DARYL CHANDLER DORAN

1210 Tower Building Desk H5 Chicago

*My Self Magazine* is the new title, adopted with the November issue, of *Mind Magic Magazine*, issued by the Shade Publishing Company, 1008 W. York Street, Philadelphia. The policy will run a little stronger to modern psychology, new thought, and success stories. These must carry the conviction that they are true developments brought about by the use of new thought or psychology. Occult fiction is used, but stories should not be told merely to provide a thrill or horrify the reader. The purpose of the magazine is to awaken an interest which will lead readers to investigate occult matters seriously. Short-stories and articles should be brief—1500 words being about the outside limit. Payment is at 1 cent a word up on publication.

*Popular Magazine*, 79 Seventh Avenue, New York, one of the oldest magazines of the Street & Smith group, is being discontinued and merged with *Complete Stories*, the latter being consequently overloaded with material for the present.

*All-Western*, 100 Fifth Avenue, New York, is the new monthly magazine of Western fiction issued by the Dell Publishing Company and edited by Carson W. Mowre. It desires short-stories of about 5000 words, and novelettes of 10,000 and 20,000 words. Unusual plots and absence of love interest are specified. Payment is at good rates on acceptance.

The *Teck Publishing Corporation*, 350 Hudson Street, New York, has been formed as a subsidiary of the Macfadden Corporation to publish the magazines recently taken over from the Radio Science Publications, Inc, consisting of *Amazing Stories*, *Amazing Stories Quarterly*, *Complete Detective Novel*, *Wild West Stories* and *Complete Novel Magazine*, and *Radio News*. *Amazing Stories* and the *Quarterly* will continue under the same policy as heretofore, writes Miriam Bourne, managing editor. *Complete Detective Novel* desires short fiction of from 1000 to 8000 words, and novels from 40,000 to 75,000 words in length. These must have a detective, secret-service, intelligence-service or investigator's angle. It can also use some short fillers up to 600 words. For *Wild West Stories* and *Complete Novel*, the need is Western fiction of from 1000 to 8000 words and novels of 40,000 to 75,000 words, also a few fillers and articles up to 6000 words. Stories of cowland are chiefly sought, but a few northwesterns will be used.

*Far East Adventure Stories*, 25 W. Forty-third Street, New York, beginning with the November issue, will be resumed as a monthly publication. Wallace R. Bamber, publisher, writes that requirements remain the same. The length limit for stories intended for the New Authors' Corner has been raised from 3500 words to 5000 words. Contributors to this department are required to fill out a form published in the magazine.

*Plain Talk* is to be revived with a November issue at 307 Smith Building, Washington, D. C., according to a recent announcement.

*Boys and Girls*, 810 Broadway, Nashville, Tenn., is a new weekly story-paper for boys and girls twelve years and under. The editors write: "We use single issue stories, 500 to 1000 words, short serials, verse, and occasional brief articles of interest to the ten-to-twelve group on what to make, things to do, or nature and science. Our interests at this time are especially in world friendship, wholesome group activities and fun, and short serials of high quality for the older children. We pay a rate of ½ cent a word for prose, poetry according to quality, not length. Mrs. C. H. Battle is the editor in charge. *Boys and Girls* is published by the Methodist Publishing House, Lamar & Whitmore, Agents, for the General Board of Christian Education of the Methodist Episcopal Church, South."

*Movie Romances*, published by the W. D. Boyce Company, 510 N. Dearborn Street, Chicago, specializes in true romances of the film folk—both the celebrities and the little known members—and must have a clean, happy background. The love adventures and sex angle of the stars are distinctly not wanted. All articles must be authentic, and acceptable to the persons about whom they are written. This magazine also uses fiction—stories of adventure, romance and humor, with a "movie" background. Plots are laid in the studios, the moving picture offices, or out on "location." Other articles of interest to film fans will also be considered. All material (except fiction) should be accompanied by photographs. Payment is on acceptance at from 1½ to 5 cents a word.

*Dime Detective Magazine*, 205 E. Forty-second Street, New York, is one of two new magazines to be launched in the near future by Popular Publications, Inc. It will use detective fiction, as indicated by its title, paying good rates on acceptance. The other new magazine is *Underworld Romances*, type of material indicated by title. Harold S. Goldsmith, of this company, states that delays in payment which have occurred in some instances will be avoided in future, payment being strictly on acceptance at good rates. Other magazines issued by this group are *Western Rangers*, *Detective Action*, *Gang World*, and *Battle Aces*.

*The Archery Review*, 1859 S. Boston Street, Tulsa, Okla., is a new publication devoted to this sport. "At the present time," writes R. A. Brant, editor, "we have no call for articles, as our material is collected personally or donated by archery fans."

*The Thinker*, 45 W. Forty-fifth Street, New York, has failed to make payment for articles published in several months past, according to reports from contributors. William H. Kofoed has resigned as editor, to be succeeded by Dr. Dogbert D. Runes. The magazine has been enlarged and announces that it will endeavor to be "a clearing house of current problems and affairs in the realm of the philosophic sciences, dwelling principally on contemporary philosophy, psychology, social science, and religion."



## GENIE Pays This Author!

James P. Olsen, well-known magazine writer, was skeptical when he saw our first advertisement of The Plot-Genie—said if it was "sucker bait" he wasn't interested. He bought one, however—and now look what he says about it!

"I have sold one magazine short story, a novel, and a human interest article—all plotted by the Genie—and I've not had him sixty days yet!"  
—James P. Olsen,  
Eugene, Oregon.

**SOLD OVER \$1,000  
WORTH OF STORIES  
FROM IT IN LESS  
THAN 60 DAYS!**

Yes sirc— and scores of other successful writers are using it every day—say it plots the kind of stories that sell. Gets clear away from all the old hackneyed stuff!

**"Genie Junior" 25 Cents!**

Just to get acquainted we have had the inventor of The Plot-Genie produce "Genie-Junior" which we offer you. Like its namesake it contains *The Perfect Story Plot Formula* and a complete story synopsis developed from nine turns of the Genie Disc. This alone may show you what's wrong with your rejected stories. Just enclose 25 cents and say "Send me Genie-Junior" and full information about The PLOT-GENIE. Or, we will send information free—if you want just that!

### THE GAGNON COMPANY

704 Union Insurance Bldg. Los Angeles, Calif.

## WRITERS

Start a home-made weekly newspaper for extra income. Almost no investment. Full details how and sample of mine sent for \$3 money order.

GEO. R. HARRISON  
Logan Street Council Bluffs, Ia.

## TURN YOUR UNSOLD MANUSCRIPTS INTO "BEST SELLERS"

Let a constructive critic of recognized ability PROFESSIONALIZE your work. NEW clients: mail your story, with return postage, for FREE reading and analytical report. N. RALPH NATHALE, 814 44th Ave., SAN FRANCISCO, Cal.

Criticism—Revision—Typing—Collaboration  
Correspondence Invited.

## EDOTYPE!

### A NEW SERVICE FOR WRITERS

MSS. edited and typed by past newspaper editor-writer and competent staff, 50c per thousand words with one carbon. If your MS. is not considered salable, complete, detailed, constructive criticism made, and 20% CREDIT REFUND MADE.

Mail MSS. and remittance to

### EDOTYPE

P. O. Box 421 Poughkeepsie, N. Y.

## HARRY HARRISON KROLL, A. M. CREATIVE CRITICISM

Let a writer whose new book will soon be featured by the publishing house with which Ray Long, of Cosmopolitan, is associated, help you achieve recognition and sales. I do, and do well, what I can teach you to do, and do well. The cost is modest, and the service is of the highest quality. If you are a young writer, just starting out, you need the best—never more than now. The criticism won't be highbrow. If you've got it in you, I will get it out, sympathetically and authoritatively. Send MS., \$2, return stamped envelope, and begin today. A year from now—who knows?—you may be going over big.

HARRY HARRISON KROLL

Peabody College

Nashville, Tenn.

## ORIGINAL PLOTS FOR SALE

Prepared in detailed synopsis form, with named, delineated characters, for immediate development into short-stories, novelettes, novels, serials either of Romance, Love, True, Confession, Detective, Adventure, or Dramatic stories. No two plots are alike. Satisfaction guaranteed. Write for details and price list.

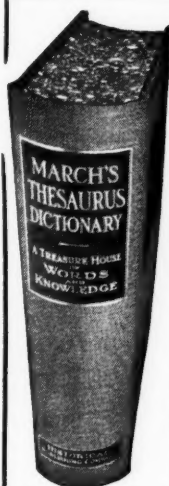
## AUTHOR'S RESEARCH EXCHANGE

Route 2

Amite, La.

**MANUSCRIPTS:** typed, letter perfect. Minor corrections. Carbon free. Sales letters to four likely publications by writer with hundreds of acceptances from 67 publications since 1919. 50c per thousand.

WALLACE MANUSCRIPT TYPING SERVICE  
196 Highland Avenue Middletown, New York



## Somewhere in the English Language

are the words which will express your thoughts clearly, make your ideas vivid, give you power in writing and speaking that comes with mastery of their use. But how to find those words? The dictionary? No better than your memory for choice. The ordinary thesaurus? Helpful only if you know the exact meanings of all the words.

A combination of the two—

## MARCH'S

### THESAURUS DICTIONARY

supplies the exact word—defines it—includes thousands of word facts you need almost daily.

### INSPECT AT OUR RISK

this Treasure House of Words and Knowledge. Send in the coupon. Use the book 10 days. Then if you don't find it most useful and valuable, you simply need return it.

—Send on Approval Coupon—

HISTORICAL PUBLISHING CO., Dept. AJ-10  
1334 Cherry St., Philadelphia, Pa.

Please send me (postpaid in U. S.; express paid in Canada) the new Amplified Edition of March's Thesaurus Dictionary. I will pay the postman \$3.75, and if I keep the book will pay you \$2.00 per month for three months. Canada, DUTY EXTRA; Foreign, \$10.00 cash with order.

If for any reason I do not wish to keep it, I will return it in good condition within 10 days and you are to refund my \$3.75.

Name.....

Address.....

*Western Features*, produced by the Scripps-Canfield Newspapers, Star Building, Seattle, Wash., offers a market for pretty-girl art for syndication. "Our wants are a bit peculiar," writes Jim Marshall, editor. "Anything we accept must be first-class. No kodak shots. Five by seven black, glossy contrast prints only; nice big heads if possible. Stories, 300-word limit, about interesting people, women especially, are welcome. We pay about the tenth of the month, at standard rates. An occasional newspaper yarn is purchased for the monthly *Bulletin* issued as a house-organ by this company, but the pay is a bit microscopic and sometimes vanishes entirely."

*Thrilling Detective*, 570 Seventh Avenue, New York, is a new monthly magazine of crime and detective fiction edited by N. L. Pines, editor of *College Life* at the same address. It uses a book-length novel, a serial installment, several short-stories, and true crime stories in each issue.

*Lively Stories and Westland Love Stories*, 71 W. Forty-fifth Street, New York, are reported by several contributors to have made no payment for stories published in issues dating into the past. Letters of inquiry are ignored.

*Midweek*, the weekly section of the *Chicago Daily News*, Chicago, informs contributors that it is not at the present time in the market for any material.

*World Friends*, formerly at 810 Broadway, Nashville, Tenn., now at 640 Doctors' Building, is no longer able to consider unsolicited manuscripts, the editors write.

*Judy Publishing Company*, publisher of *Dog World*, has moved from 1922 Lake Street to 3323 Michigan Avenue, Chicago.

*General Features Service*, Lock Box 318, Jefferson, Ohio, is in need of manuscripts which have rural community appeal, for syndication. Winton J. Cornish, managing editor, writes: "Very little fiction is accepted. We are desirous to make connections with writers who can supply us with material for an unlimited time. We want material for magazines as well as features for newspaper syndication, but prefer writers to query before submitting manuscripts."

*Sun-Up*, subtitled *Maine's Own Magazine*, 309 News Building, 22 Monument Square, Portland, Me., under new ownership, writes that it is glad to consider articles and short-stories of literary merit, pictures, and other features, on subjects of definite interest to Maine people. Articles not to exceed 1200 words; shorter fillers also desired. Emma W. Moseley, editor, writes that payment is on publication at no fixed rate.

*The Fake Killer Magazine*, Post Office Box 27, Station C, Los Angeles, Calif., writes that it wants articles exposing fakers of all sorts, also fiction stories with a quackery background, such as the swindling of people through phony stocks. Contributors must be prepared to make affidavit of truth of articles. Actual names of fakers can be used. Payment, it is stated, will be on publication, rates not stated.

*Young Israel*, formerly at 11 W. Forty-second Street, has moved to 3 E. Sixty-fifth Street, New York. It is in the market for stories for young people up to fourteen years of age, not over 2000 words in length, also articles of interest to Jewish boys and girls. Payment is at rates up to 1 cent a word on acceptance.

"*I Confess*," 100 Fifth Avenue, New York, of the Dell group, has been re-entitled *Fact Stories*. It will be devoted to "fact stories of love crimes," accompanied by actual photos. Submit synopsis before writing story, to avoid duplication. Jean Boord is editor. Payment is at 1¼ cent a word.

#### Discontinued

*Air Trails*, New York.

*Ghost Stories*, New York.

*Amazing Detective Tales*, New York.

*Riders of the Range*, New York.

#### Prize Contests

*Delineator* announces a contest for ten to fifteen minute plays. Winning plays and others purchased will be published by the Delineator Institute in booklet form. First prize in the contest is \$50; second prize, \$25. Other plays purchased will be paid for at \$20 each. Requirements are: Plays should take not more than ten or fifteen minutes to play. They must be sparkling and well-written. They must work up to the point. They must be capable of being performed either with or without costume. They are planned for use in schools, Sunday Schools, clubs, and camps; to be given by all ages, from sixteen to sixty; therefore they must be refined in every way. All rights will be purchased; manuscripts will be considered only on this basis. The plays will not appear in *Delineator* magazine. All manuscripts should be marked "Play Contest" and addressed to Miss Dorothy Higgins, Service Editor, *Delineator*, 161 Sixth Avenue, New York. No plays considered after November 30, 1931. One booklet in the series, under the title, "Five-Minute Plays," already published, shows the type of plays thus far used; it can be secured by sending 25 cents to the Institute.

*Physical Culture*, of the Macfadden group, offers a first prize of \$5000, second of \$1500, third of \$500, forty \$25 prizes, and two hundred \$10 prizes, for a new name for the magazine which will more completely describe its expanded editorial policy. It now uses general feature articles, short-stories, and serials in addition to health material. Each name submitted must be accompanied by a slogan of not over ten words explaining the meaning of the name. An official contest entry blank is published in the magazine, but need not necessarily be used. Closing date, November 4, 1931. Address Contest Committee, *Physical Culture Magazine*, P. O. Box 210, Station N, New York.

*The Supply Stationer*, 4415 Center Avenue, Pittsburgh, Pa., announces that it will pay \$5 for a slogan best suited to its business of selling stationery to writers. Limit, ten words. Closing date, December 19.



What is this **new** Scientific Training in Writing that Authors Everywhere are Finding so Easy, so Important, so Amazingly Productive of Results?

== LET A SUCCESSFUL AUTHOR TELL YOU ==



GEORGE J. BRENN

He is the creator of "Charlie Fenwick, Phonic Criminologist," a detective who does all of his "detecting" by telephone. Charlie has performed in about twenty shorts and novelettes and in two novels for the *Munsey* publications. The novels were "Voices" and "Babble," and the first named was published by the Century Company and also by Jenkins, London.

Fenwick subsequently appeared in other magazines, including *Railroad Man's Magazine*, *Mystery Stories*, *Ace-High*, *Clues*, and *Real Detective Tales*. He has also had westerns in *Ace-High*, *Cowboy Stories*, *Ranch Romances*, *Western Trails*, and in *Twenty Story* (England).

More recently his "underworld-gangster" stories have appeared in *Gangster Stories*, and a fight yarn in *Collier's*.

Mr. Brenn also edits a departmental magazine, writes for the *Newark Athletic Club News*, and conducts a column in the *New Jersey Bell Magazine*. He also has the distinction of being the first author to read his published work over the radio, and the first to make use, in fiction of (a) the transcontinental telephone ("Voices"—*Argosy-All-Story*); (b) radio ("Third Degree by Radio"—*Ace-High*); (c) the trans-Atlantic telephone ("Babble"—*Argosy-All-Story*); (d) television ("Face to Face"—*Real Detective Tales*); (e) the artificial larynx ("Echoes of Death"—*Real Detective Tales*).

#### AN UNSOLICITED LETTER

Maplewood, N. J.

Dear Mr. Raffelock:

Thank you very much for your illuminating summary of my twenty-eight reports. I want to repeat that your CREATIVE ABILITY DEVELOPER is just that, and is the biggest bargain for the money that I have ever seen.

No doubt there are thousands like me who need some impetus to drive them to their writing. The finest thing of this sort is to have a large circle of close associates interested in forms of literary expression—someone to talk shop to—to endeavor to surpass in friendly competition—to encourage—and to keep the writing game everlastingly before one. Unfortunately my close associates are not of this type. Consequently, when I do have the opportunity to lunch or chat with Bob Davis or Harold Hersey or some other editorial genius I return to my home with an intense desire to break pencil points and spoil white paper.

As I see it, your CREATIVE ABILITY DEVELOPER does much the same thing, with the added advantage of producing material which might otherwise go to waste. As a matter of fact, when I have finished my eight weeks' reports I should like to buy additional pads of them to continue the same routine, at least when I anticipate a dearth of material. And there's an idea for you!

This is merely an appreciation of the worth of your "Fiction Stimulator," and I have no objection to being quoted.

Yours very truly,

GEORGE J. BRENN.

#### THE CREATIVE ABILITY DEVELOPER

Needed by every Literary Worker: Every poet, every fiction writer, essayist, dramatist, journalist, etc.

Regardless of your success or inexperience, regardless of the training you have had or need, regardless of the kind of writing you want to do, here is a modern scientific method of developing creative faculties that you NEED. We are willing to assume the entire burden of proving that positive statement.

**The Course Costs Less Than You Will  
Think Possible**

THE AUTHOR & JOURNALIST'S  
SIMPLIFIED TRAINING COURSE,  
1839 Champa Street, Denver, Colo.

Dear Sirs:

Send me your initial "burden of proof." I am interested in the new, scientific training, THE CREATIVE ABILITY DEVELOPER by David Raffelock.

NAME.....

ADDRESS.....

CITY AND STATE.....

10/31

## RELIABLE SALES SERVICE

An Important Department of  
THE AUTHOR & JOURNALIST

WHEN YOU PLACE your stories in the hands of an authors' agency for sale, your principal concern is reliability. You desire, above all things, to be certain:

- (1) That manuscripts will be intelligently marketed.
- (2) That they will be submitted persistently and not allowed to gather dust on a shelf.
- (3) That reports and remittances for work sold will be prompt to the minute.

These factors are assured to clients of The Author & Journalist Manuscript Sales Agency. In the first place, all manuscripts are carefully considered by competent members of the editorial staff—men of long experience in writing and marketing literary material. We have no magic formula which will enable us to place unsalable work. We do, however, guarantee honest, intelligent effort to selling manuscripts accepted for that purpose.

If your manuscript does not impress us as a good sales possibility, it is returned with an opinion which briefly and frankly points out why we cannot undertake to handle it.

If its chances of sale are considered good, the author is immediately notified, and the manuscript is submitted to the logical markets without delay.

IN CASE OF SALE, our commission is 10 per cent of the price received, minimum commission, \$4.00.

A READING FEE is required for considering manuscripts. This fee is \$1.00 for the first thousand words in EACH manuscript, 25 cents for each additional thousand words. The reading fee is waived after we have sold a fair amount of the author's work.

The Agency does not market photoplays, jokes, verse, forlorn hopes or other material of limited appeal. Good fiction and articles are eagerly sought.

In submitting manuscripts state where they have been previously offered. Return postage should be enclosed.

**THE A. & J. MANUSCRIPT SALES AGENCY**  
1839 Champa St., Denver, Colo.

Send for free leaflet, WHAT EDITORS WANT

## WRITERCRAFT SERVICE

Experience counts. My professional typing has pleased hundreds of writers for many years. I put your story or article in beautiful form. Prompt service; 50 cents per 1000 words, 75 cents for handwritten copy.

**EDNA HERRON**

127 N. Dearborn Street

Chicago, Ill.

## POETRY ANTHOLOGY INVITES CONTRIBUTORS

Contributions to our Anthology of Modern Verse will receive our careful consideration and if accepted will be printed with a biographical sketch of the author. We are not "literary advisors," but we are greatly interested in obtaining poems of intrinsic worth whether written by professional poets or by those who have not yet achieved recognition. Send copies of your best poems for evaluation by our editors. Contributors will be asked to guarantee the first edition by placing order for copies; no other financial obligation.

**POETS GUILD PUBLISHERS**

2602 Glen Green

Hollywood, California

*Sun-Up*, 309 News Building, Portland, Me., offers \$25, \$15, and \$10 in prizes for most constructive letters not over 200 words in length answering the question, "What Kind of a publication shall *Sun-Up*, Maine's Own Magazine, be?" Letters must be received by October 31. Address Emma W. Moseley, editor.

The Rochester Community Players, Rochester, N. Y., offer a prize of \$300 for the best three-act play they can use. Only persons in New York state (none in New York City) are eligible to take part in this contest. All plays should take up not less than two hours acting time. Contest ends January 31, 1932. For further particulars, address as above.

*Good Housekeeping*, Fifty-seventh Street at Eighth Avenue, New York, offers two sets of prizes for descriptions of, or ideas for, parties. The editor of the Entertainment department writes: "You have been to a party or given one that you will always remember. . . Won't you send in your party? To make this worth doing we are offering substantial money prizes, for we want the newest, the best, and the most original ideas you have. There is no limit to the type of party, but we do want it carefully planned, with complete details, including invitations, decorations, games and menu. The manuscript must be typewritten on one side only, and an addressed stamped envelope included, if you wish it returned. For the best party sent in by readers in the United States we will pay \$50, for the second \$25, and for the third \$10. . . Since *Good Housekeeping* readers are not confined to the United States, but include people in all far-away places of the world, we are offering the same prizes for the best three foreign parties. Closing date, February 1, 1932. Mail manuscripts to Elaine, Contest Editor, before midnight on that date."

*Thrilling Detective*, 570 Seventh Avenue, New York, has inaugurated a monthly "baffler" contest, awarding \$15, \$10, and \$5 for best solutions of a mystery problem printed in each issue.

*The Daily News*, 220 E. Forty-second Street, New York, offers \$25 each for best story plots accepted that are suitable for stories of from 1800 to 2200 words. Submit just the plots—not complete stories. Plots may be for any class of story. None returned. Closing date not to be until further notice. Address "Story Plot Contest."

*The New Movie Magazine* publishes a department to which it invites contributions as follows: "If you have some interesting opinions about motion pictures, write them in a letter to A-Dollar-for-Your-Thoughts, *The New Movie Magazine*, 55 Fifth Avenue, New York. If the opinion is published, you will receive a dollar bill."

A prize of \$100 is offered for a Rural Song—"a composition which the Future Farmers of America shall adopt as their official song." Intending competitors may obtain full particulars from W. A. Ross, Federal Board of Vocational Training, Washington, D. C.

*Dream World*, 1926 Broadway, New York, offers prizes of \$15, \$10, and \$5 monthly for best letters on "heart problems." The magazine also offers prizes of \$25, \$10, and \$5 for best letters criticizing its contests each month. The closing date in each case is the 15th of the month.

*The Butterick Company*, 161 Sixth Avenue, New York, asks: "What new features would you like to see in the new *Butterick Quarterly*? The Fashion editor will mail a check for ten dollars to everyone sending a usable idea. No elaborate essays to write, just a simple letter from one friend to another." Every entry, however, must be accompanied by an official entry form appearing on page 13 of the Autumn Issue of the *Butterick Quarterly*.

## WHAT TO WRITE FOR WINTER ACCEPTANCE

**T**HE notes given below were taken on a recent visit to the more important editorial offices of New York City. They will help you in planning your winter's output. Most of the markets mentioned will continue on the same general trend until Christmas at least.

Two important publishers, in the pulp field, are asking for "slam bang" action, with a youthful slant. One editor suggested that his magazines were read largely by "boys of high-school age, and sailors." This may give a general hint to all pulp fiction writers. One of the best known publishers of pulps asks especially for sport stories in the "big gate" field. Two young women, editors of love story magazines, ask that "more love and less ganster-stuff" be featured in stories submitted to them in the future. One high class weekly wants timely special articles "which are different." Another market is willing to read stories rejected by magazines calling for short-shorts. It doesn't want gangster-stuff, however. That type seems to be on the decline. Only two markets will even consider it.

Please submit first at the Sales Rates given below, then in case your material needs much revision, it may be re-worked through the Five Dollar Collaboration Plan.

### Sales Rates:

\$1.00 up to 4,000 words.

25c each additional 1,000.

10% commission if sold, and return of reading fee. A good sound criticism given if not available.

### Collaboration Rates:

\$5.00 up to 4,000 words,

\$1.00 each additional 1,000.

Three complete grammatical revisions on the story itself (on the manuscript), and three long criticisms by letter. No further reading fee. 10% charged if sold.

No stories over 25,000 words in length accepted.

These are the lowest rates available today. They are in keeping with the high standard of literary assistance maintained by THE SERVICE IN VOGUE. One trial will convince you.

JOSEPH LUKE DODGE

Edgebrook Studio,

Rowley, Mass.

### IF YOUR STORIES DON'T SELL—

let's have a look at 'em. Competent, professional criticism \$1.00 per thousand words. Special terms on MSS. over 7,000 words. My own stuff has appeared in Top Notch, Action, Love Story, North West, People's Home Journal, and others.

(All fees payable in advance. Enclose return postage.)

TREVE COLLINS

46 No. Willow St.

Montclair, N. J.

## \$323,000 in Prizes!

Announced in one issue of CONTEST NEWS. Given by manufacturers, publishers, etc., for slogans, titles, recipes, jokes, stories, limericks, etc. SPECIAL: 6 Mo. subscription and 32-page helpful booklet, "How to Prepare Manuscripts and Contest Entries," Both \$1.00. Copy, Contest News, 25c (coin).

CONTEST NEWS, STATION A-30, Toledo, Ohio

Let ED BODIN try to sell One of your manuscripts by PERSONAL CONTACT

(For the past two years, Mr. Bodin has talked face to face with at least one editor a day—and every day at least one of Bodin's clients records a sale.)

NO CRITICISM FEES—NO BOOKS TO SELL—  
NO EXTRAS

ED BODIN, Author's Executive and personal contact salesman, eleven years with the publishers of Collier's, American Magazine, Woman's Home Companion and Country Home—wants one manuscript a month from every new client until a market is established for that client.

Send \$1.00 for Registration—and \$1.00 for each manuscript submitted, which entitles you to personal sales effort for at least five markets (less than postage you would otherwise pay). If manuscript is deemed unsalable, it will be returned with comments of two editors who read for Mr. Bodin. Registration fee refunded if work does not promise salability.

ED BODIN—AUTHOR'S EXECUTIVE

London Terrace—405 West 23rd St., New York City

## GOOD NEWS FOR NEW WRITERS

We have organized a Manuscript Criticism Bureau and are prepared to give real, constructive assistance to new writers—and new writers are badly needed. We report on your manuscript within 24 hours after its receipt and give you a constructive criticism from 1500 words to 5000 words in length. We tell you just **what is wrong** with your story and just **what you should do to make it right**. Fees: Manuscripts up to 3000 words, \$3.00; \$1 for each additional thousand words. Fees must accompany manuscripts. Our main object is to develop new writers. Let us help you to make your stories saleable. Address—

W. E. Poole, Editor

The Canadian POPULAR Magazine  
Sydney Nova Scotia Canada

PROMPT

ACCURATE

### TYPING

40c Per Thousand Words

CLAIRE PAULINE SULLIVAN

509 Market St.

Camden, N. J.

Writing Time Is Your Biggest Asset—Save It

## POETS: Do You Need Help?

KALEIDOSCOPE, monthly, \$2 a year, 25c a copy, offers \$300 in cash prizes; COURSE IN VERSIFICATION, Preliminary Assignment FREE; SIGNS AND MARKERS, "Road Information for Hitch-hikers Along the Literary Highway," including 500 PLACES TO SEND POEMS, \$1 postpaid. Full information for self-addressed, stamped envelope.

KALEIDOSCOPE, A National Magazine of Poetry  
702 N. Vernon Street Dallas, Texas

# Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

## THE TECHNIQUE OF ANONYMITY

**A**N assiduous article writer gathers much material which is unavailable for use with names. For example:

1. A publicity-shy source refuses to permit such use.
2. Information is incomplete; used anonymously, invention can strengthen weak spots.
3. Naming authorship, or source, would be indiscreet, perhaps dangerous.
4. Source would not be recognized as proper or authoritative. Example—a former employee of a large company talks concerning its methods.

With material which must be used anonymously, the writer gets into print by one of two routes. The first is to make anonymity seem valid, perhaps contribute to the article's effectiveness. The second is so to handle material that the fact of anonymity is inconsequential, and not noticed.

These comments are prompted by the experience of an Illinois AUTHOR & JOURNALIST reader who obtained interesting and detailed data from the ex-secretary of a retail-franchise business. The prepared article had everything—but the names—that a name-and-fact article of significance should have—the small capital with which the partners started, how they went from city to city securing local franchise buyers with want-ads, how they arranged for supply with local manufacturers, even the annual profits, in six figures.

Editors quickly rejected the material. We can see why they would have to do so. The concern written up would be offended. Readers would disapprove and criticize. It is the custom of business papers to obtain their information direct from the obvious source, not from news bootleggers.

How could this anonymous material have been used? If the writer had been able to obtain details of other franchise plans, with names and places, anonymous use of one example would not have aroused comment.

Again, suppose the ex-secretary had disapproved of the scheme. An anonymous article, "Why I'm Through With The Franchise Racket," would have a valid reason for anonymity. Regardful for his reputation, the writer would not want to put his name to a confession, readers would realize. Moreover, not using names, he could be far more specific in giving facts.

A magazine editor could have taken some of the facts and editorialized.

A figure of importance in the trade, or an author of considerable reputation, could have used the material without names, especially if his conclusions, rather than examples cited, had chief in-

terest. Strong authorship will compensate for anonymity.

If anonymous data is incidental, and rings true, it can be used nearly anywhere in articles.

How many, reading the foregoing, have noted our own use here of anonymous material? It demonstrates a part of what we have explained.

## LITERARY MARKET TIPS

IN THE TRADE, TECHNICAL, AND CLASS JOURNAL FIELD

*Radco Publications*, Oakland, Calif., R. W. Martland, editor, promises prompt payment on acceptance, at rates up to 2 cents a word for articles and news of interest to the automotive trade of California, Idaho, Washington, Oregon, Colorado, Arizona and Utah. The editor is willing to make definite assignments after the correspondent has outlined very briefly the nature of facts upon which he proposes to work.

*Rough Notes*, 222 East Ohio St., Indianapolis, Ind., uses articles, all lengths, on insurance, especially life and accident insurance. No fiction. It also uses many photographs, especially of accidents, serious or otherwise, but at present is overstocked on separate photographs. Payment is at ½ cent a word on publication.

Herbert R. Mayes, editor of *American Druggist*, 57th Street at Eighth Avenue, New York, reports that he will be buying no additional material until the end of the year, inasmuch as his editorial schedule at the present time is filled.

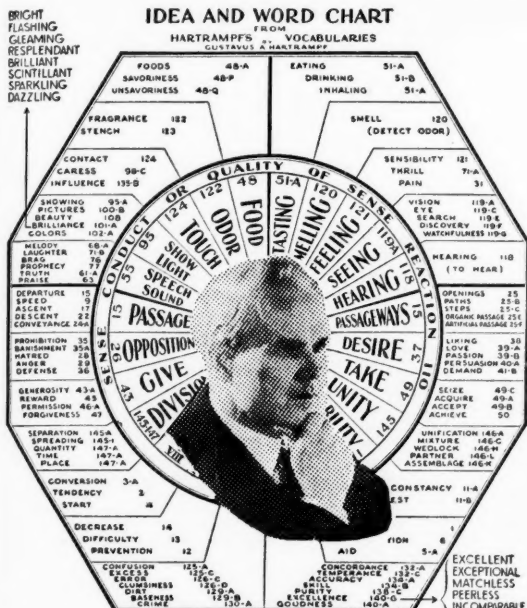
Writers having manuscripts unreported upon by *The Spice Mill*, 106 Water Street, New York, should write to C. S. Sewell, editor. Last November B. F. Simmons, who had been owner and editor of the paper for twenty-five years, died from pneumonia, leaving editorial affairs in rather a chaotic condition, inasmuch as he, personally, had handled all manuscripts. Mr. Sewell is very desirous of straightening out all matters satisfactorily with writers, but only letters from them can help him to this end.

The address of *Magazines, Inc.*, reported in last month's Market Tips as having purchased the several poultry journals of the Waverly Publishing Company, is 1105 Merchandise Mart, Chicago, *Wayside Salesman*, which also was taken over by *Magazines, Inc.*, continues under the editorship of Frank Gruber, who writes that the policy will continue the same as heretofore, except that payment will be on publication instead of acceptance.

*Leather & Findings*, formerly published at 702 Commercial Building, St. Louis, has been discontinued.



# This amazing discovery is the new tool FOR WRITERS



KEY WORDS TO ALL SPEECH  
SYNONYMS - ANTONYMS - RELATIVES

The Chart That Reveals

## WRITING MAGIC

For instance—the section ODOR imparts the genius for cleverly describing the breath of fragrance. The secret of swaying an audience, or readers, with words that have power, sparkle, and charm, is made delightfully clear in

## Hartrampf's Vocabularies

Full Size 6x9—Large Type

| BEAUTY—COMELINESS—ORANDEUR | ASSOCIATIVE                           |
|----------------------------|---------------------------------------|
| vs. Ugliness ..... 109A    | Excellence—Superlativeness ..... 140G |
| vs. Shabbiness ..... 109C  | Ornamentation ..... 107A              |
| vs. Dirtiness ..... 129A   | Jewelry ..... 107C                    |
| vs. Deformity ..... 109B   | Arrayal—Clothing ..... 106B           |

190

VERBS

(See Ornamentation 107A)

ADJECTIVES

admirable, attractive,  
adorable, worthy of worship,  
admiration, etc.  
adorable, ornate,  
alluring, charming,  
aesthetic, artistically  
beautiful,  
almond, dressed  
fashionably,  
arabesque, beautiful in  
low relief,  
attractive, alluring,  
august, grand,  
little, classic, elegant,  
beautiful, charming,  
beauteous, beautiful,  
becoming, seemly,  
beaming, bright,  
bewitching, charming,  
bouay, handsome,  
bright, gorgeous,  
brilliant, gorgeous,  
blossom, comely,  
callisthenic, adorned with  
beauty and strength,  
captivating, alluring,  
celestial, supremely  
admirable,  
charming, fascinating,  
chic, elegantly dressed,  
etc.

ADJECTIVES (Continued)

entrancing, fascinating,  
exceeding, excellent,  
excellent, consummate,  
exquisite, delicate,  
fair, handsome,  
fascinating, captivating,  
fashionable, almod,  
felicitous, delightful,  
fine, exquisite,  
fashionable,  
arabesque, beautiful in  
low relief,  
attractive, alluring,  
august, grand,  
little, classic, elegant,  
beautiful, charming,  
beauteous, beautiful,  
becoming, seemly,  
beaming, bright,  
bewitching, charming,  
bouay, handsome,  
bright, gorgeous,  
brilliant, gorgeous,  
blossom, comely,  
callisthenic, adorned with  
beauty and strength,  
captivating, alluring,  
celestial, supremely  
admirable,  
charming, fascinating,  
chic, elegantly dressed,  
etc.

ADJECTIVES (Continued)

nonpareil, peerless,  
orate, beautified,  
peerless, matchless,  
pellucid, beautifully clear,  
pletaresque, beautiful,  
etc.

It is the greatest literary invention since the alphabet—vastly superior to any thesaurus. Chas. Austin Bates says it is as far ahead of these as a Mazda lamp is ahead of a tallowdip. A child can turn from the index to words that grip and hold the interest. The Chart guides thought unerringly and shows

## WHAT TO WRITE

For instance—you look at the sun and have the thought dazzling but cannot think of the word. Simply turn to "bright" or "light" in Hartrampf's and you find dazzling and 150 other words ready to express the exact shade of brilliance required. The specimen below contains words that depict beauty—as beauty in women, in gowns, in gems, or beauty in anything. The arrangement is perfect. The words stand in columns, like men at attention, awaiting your command. Nothing makes words so fascinating as HARTRAMPF'S VOCABULARIES. It facilitates the injection of extraordinary force, brilliance and lure into your stories, your articles, your ads, your themes, your briefs and your talks.

## EMINENT USERS

Even the colossi in Literature feel lost without it. S. O. S. calls are frequent. For instance, Frederick Palmer had won popularity long before he bought "Hartrampf's Vocabularies." But on that occasion he found a tool so useful that he carried it about in his brief case. One day this was stolen and Mr. Palmer wrote us as follows: "I have been using your 'Vocabularies' and found this book superior to any other book of the kind that I have ever had. But now it has been stolen with my brief case which I left, for an unguarded moment, on a chair in the public library. Please send me another copy at once because I need it for writing a series of articles to order." Another case in point is that of the glorified Dorothy Canfield Fisher. She lost her copy from a steamer's deck and ordered another. These and scores of similar cases make it certain that "Hartrampf's Vocabularies" is indispensable when the utmost command of the reader's interest is desired. Rex Beach, Rupert Hughes, Cecil de Mille and thousands of other celebrities have bought this book. It is of such remarkable character that it is often used for presentation to friends, to relatives and to the boy or girl at school. It makes an unforgettable gift—a constant reminder of your thoughtfulness. There is nothing finer for a birthday or a Christmas present than a copy of Hartrampf's Vocabularies.

This supreme achievement is acclaimed in the great universities on both hemispheres. Its superlative excellence is unchallenged. But we want you to judge it for yourself and to learn that it is what you have been needing and wanting all your life. It will be sent on approval to any responsible person. This ad will not appear again. Use coupon now.

## 10 DAY APPROVAL COUPON

Hartrampf Co., Trust Co. of Ga. Bldg., Atlanta, Ga.  
Please send delivery prepaid. Hartrampf's Vocabularies, 548 pages 6x9. Full Linex, beautifully stamped in gold, price \$5.00, on ten days (10) payment. If I am thoroughly satisfied with it, I will remit promptly, otherwise I will return the book within 10 days.  
( ) I enclose \$5.00 with return privilege.

Name.....

Address.....

Occupation.....

(Please send check with orders from beyond the States) A. & J.

*Furniture Index*, Jamestown, N. Y., is several months behind in payments. Writers have reported no payment received for articles published as far back as May. The editor, V. M. McConnell, writes that he can only say, "Be patient."

Cora Trautman, assistant to the editor, H. James Larkin, of *Building Maintenance*, 129 E. Michigan Street, Milwaukee, requests that no contributions be submitted until radical changes planned for *Building Maintenance*, which she will announce later, have been put into effect.

*Modern Ice Cream Industry*, 114 E. Thirty-second Street, New York, is a new monthly publication devoted largely to merchandising and allied distribution problems of ice cream manufacturers. Special attention will be given to such subjects as developing new sales outlets, dealer helps, sampling, packaging, advertising promotions, truck maintenance and operation, cabinet installation and maintenance. The customary rate of 1 cent per word will be paid on publication for all material accepted. The editor will be pleased to answer any inquiries regarding prospective articles.

*House Furnishing Review*, 30 Church Street, New York, is now edited by G. K. Dahl.

*The Reuben H. Donnelly Corp.*, publishers of *Donnelly's Red Book* (Classified Telephone Directory) in a number of the larger cities, has bought *National Cleaner & Dyer*, formerly one of the National Trade Journals at 521 Fifth Avenue, New York. Offices are now at 79 Madison Avenue, New York. The entire office force of *National Cleaner & Dyer* moved with the publication. Roy C. Denney continues as editor.

Bert Butterworth, publisher of the Keystone Publications, 312 E. Twelfth Street, Los Angeles, writes that *Miniature Golf Management* has ceased publication. He also states that M. J. (Mike) Phillips, who has formerly been in editorial charge of the numerous Keystone Publications, is suffering from a nervous breakdown, and will be absent from duty for the next six months or so. In the meantime, all communications should be addressed direct to Mr. Butterworth.

The names of contributors to *India Rubber & Tire Review* must not appear in any other publication in the tire field, according to word sent out by Wilbur R. Hannawalt, associate editor. In the case of writers contributing to other markets in the field, the objection can be overcome by marking material "No by-line" or by using a pen name.

*Independent Salesman*, 22 E. Twelfth Street, Cincinnati, in addition to using articles from 500 to 1500 words, well illustrated, also uses some brief fiction stories built on direct-selling facts, paying ½ cent a word on publication, with extra for pictures. It also buys 100 to 200-word items telling how some agent increased his direct sales by an unusual stunt. It pays \$1 for each of these items used.

*Mill & Factory*, 420 Lexington Avenue, New York, has prepared a form letter of instructions to contributors from which the following extracts are taken: "Articles should not be more than 2000 words in length. Whenever accompanied by illustrations of machinery, tools, etc., please give the name of manufacturer on the back of photograph. Supply original line drawings to assure clear reproduction; blue-prints not acceptable. Every contribution should be an 'experience article' developed from contact with executives in important industrial plants. Articles signed by a factory executive are preferred. Subjects for installation and maintenance articles should be confined to the following topics: safety equipment, machine tools, mechanics' hand tools, lighting, heating and ventilating equipment, power transmission and electrical power distribution apparatus and supplies, lubrication, welding, heat treating and material handling equipment, steam, water, air and gas regulating devices and piping, factory maintenance equipment, such as brooms, brushes, detergents, etc. These should be 'how and why' or 'do and don't' in nature, treating particularly such phases as cost reductions effected by new or changed installations or maintenance methods. Typical articles contemplated are: 'How X Factory reduced compressed air consumption by systematized valve repairing,' 'How conveyor belt life was increased 50% by vulcanizing cover cracks.' In order to concentrate attention upon 'the high cost of neglect,' we will also use a limited number of articles on such subjects as: 'When should belting be replaced?' 'What are you paying for obsolete tools?' 'Before and after' articles can be used if they show, through photographs, how the installation of new or improved equipment or supplies brought definite advantages. Industrial lighting, heating, equipment layout, etc., are especially well adapted to this type of article. All such should have direct reference to types of supplies or equipment, without mentioning manufacturer's name. The surface subject of industrial management has scarcely been scratched by industrial writers. If you have other subjects or topics which you think would fit in with our program, please submit your idea before writing article." Hartley W. Barclay is editor.

*The Taxpayer*, 505 Middletown Deposit Building, Middletown, Ohio, edited by Anton S. Rosing, is glad to consider for publication authentic articles dealing with state and community tax and finance problems; how communities have effected economies in public affairs; economic phases of community development; economic problems of organized groups—farm, labor, business, industry; savings and investment problems of the taxpayer. Preferred length, 1000 to 2000 words. Articles should be accompanied by photographs or other suitable illustrations. Payment is on acceptance at 1½ cents per word; photos, \$1; reports in about two weeks.

*Ford-Power-Age*, Milwaukee, Wis., has suspended publication.

